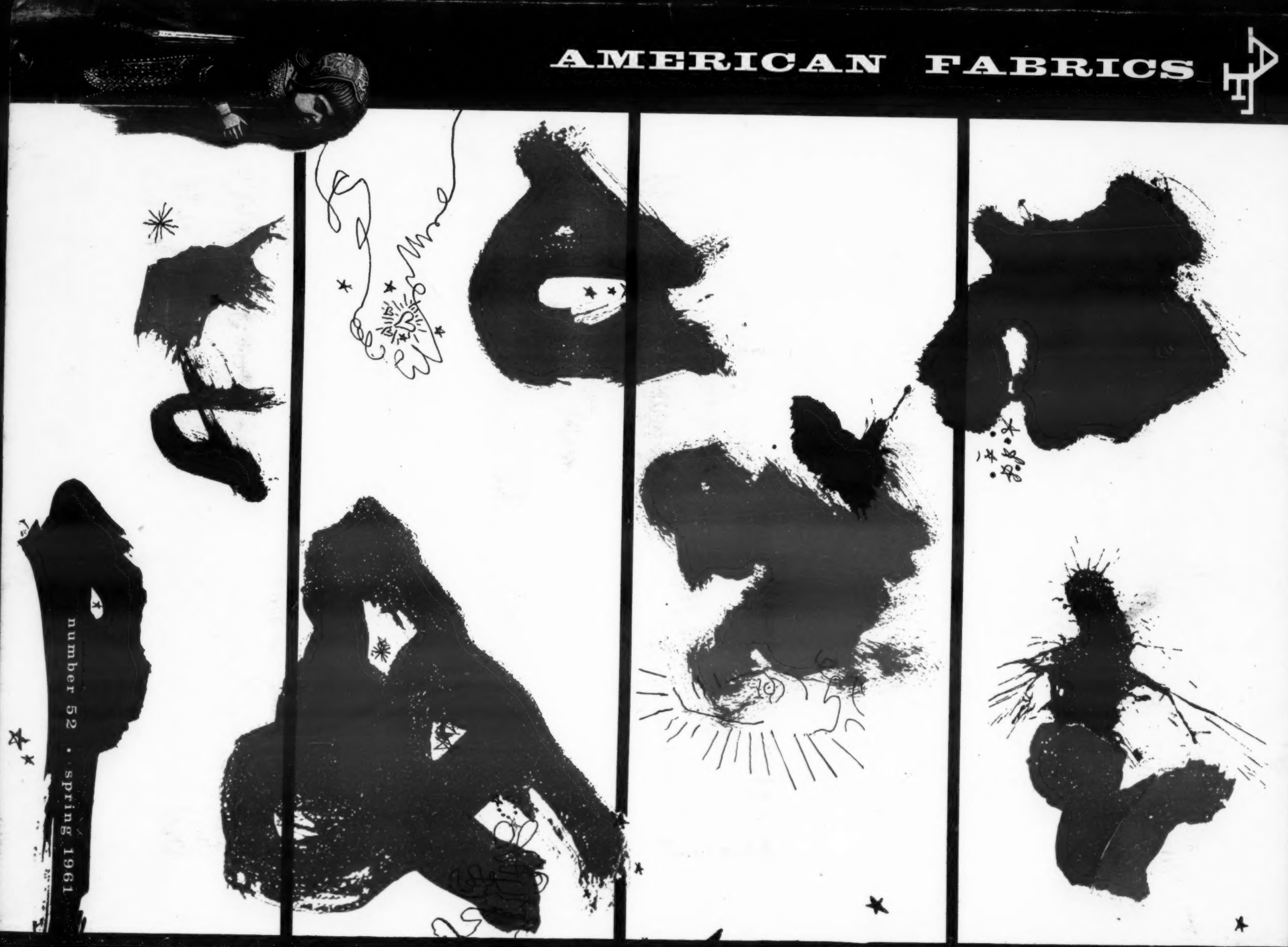
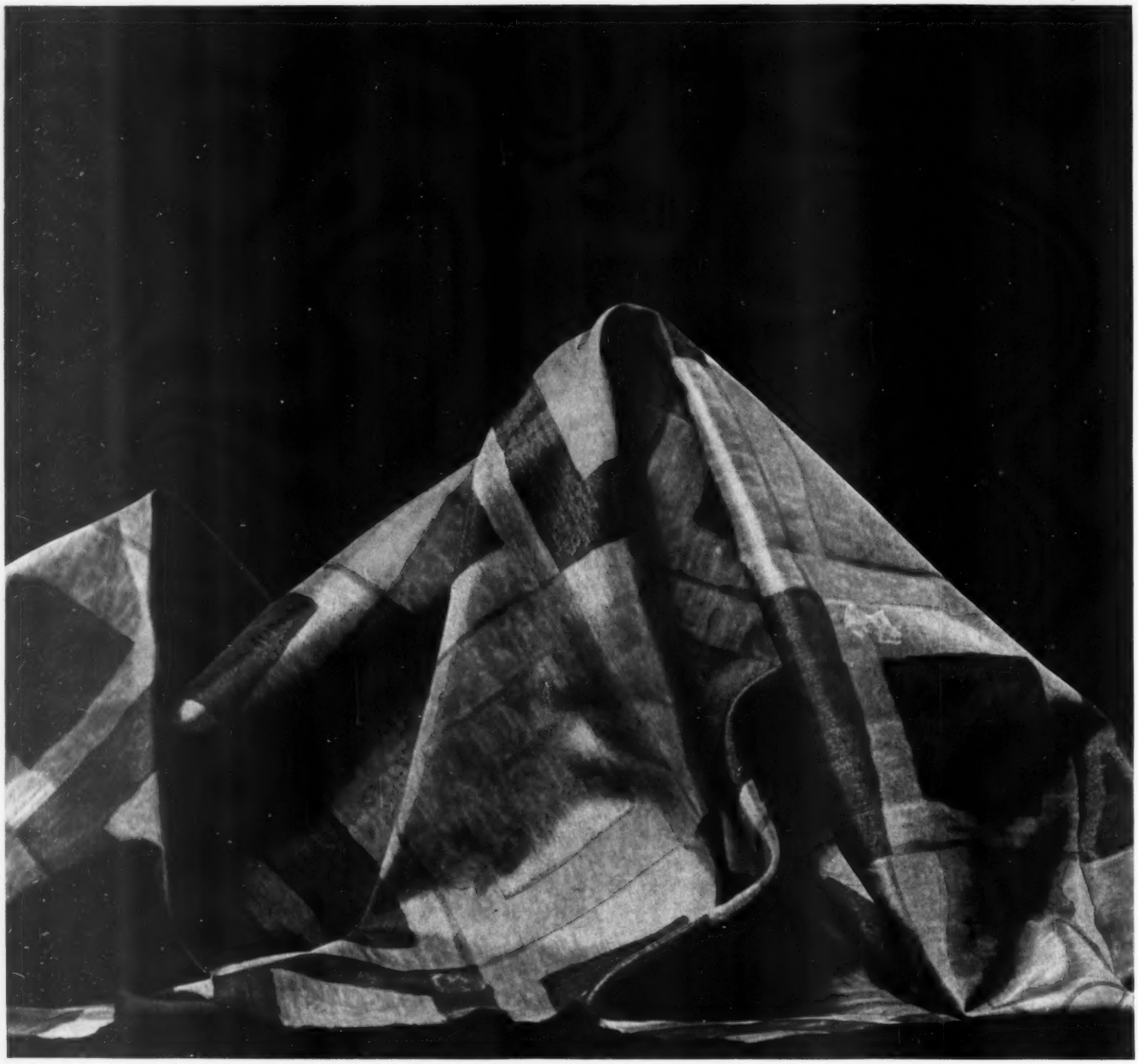
AMERICAN FABRICS



number 52 · spring 1961

The fabric is by Renoir.



This ripple of nylon has revolutionized fashion. Only your fingers can tell you how.

For the first time nylon really feels like silk. As full-bodied. And as smooth. For that to happen, nylon itself had to change. Profoundly. Today research has produced a nylon yarn so revolutionary, even its shape is new. The change is subtle; you'd need a microscope to see it. Yet it makes the difference between all the nylon fabrics you have worn . . . and the rich, whispery, almost voluptuous fabrics you will wear from now on. That yarn is Cadon* nylon. By Chemstrand. As you read, Cadon is going into astonishingly beautiful clothes from America's finest manufacturers. Can you wait to get your fingers on it?

Cadon nylon by Chemstrand

CADON NYLON

*Trademarks of The Chemstrand Corporation for its multilobal nylon yarn.

Chemstrand makes only the yarn; America's finest mills and manufacturers do the rest. THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 • Plants: CHEMSTRAND® NYLON—Pensacola, Fla. • ACRILAN® ACRYLIC FIBER—Decatur, Ala.

Crivelli: *The Annunciation* (Louvre)

DIRECTIONS

DATELINE, FALL 1961 — Covering the important fabric, fashion and color directions

DIRECTION NUMBER 1

New Fabrics for the Easy Silhouette

Fashion designers are always looking for specific fabrics to help them express their ideas. Conversely, fabric designers frequently take their cues from the broad fashion trends developing in the market. Such a dominant fashion trend is now on the rise.

We refer to the relaxed, easy silhouette which is bringing a new kind of sophistication to American fashions.

Such a basically simple silhouette calls for fabrics which will enhance its simplicity, fabrics which are intricate in texture, rich and luxurious in color and pattern. This, we believe, is one of the chief motivations behind the printing of woolens and jerseys, behind the appearance of elaborate embroideries and beading, etc. The same motivation – we predict – will have a strong influence on the styling of woolen fabrics for 1961.

To Watch: The Coat of Mail look in knits for every woman's sweater collection, especially in dressy at-home clothes with a variety of accessories.

Symptomatic of this important trend is the cloth swatched here. It is a fabric with great textural interest and will undoubtedly be an inspiration to fashion designers. Made by Anglo, it is a blend of worsted and mohair whose nubbed and gently looped surface has special appeal for the coat and suit field.

Two other significant trends are revealed in this cloth:

1. *The New "Crochet" Look.* This construction adds a depth and dimensional interest to the fabric. It is very much in keeping with the homespun trend in fabric design and its varied interpretations in the soft, easy yet sophisticated silhouette.

2. *The Brown Palette.* Pay close attention to the rusty, reddish-brown color used for this cloth. It is one of the dominating notes in the coming fashion palette. The brown family will be seen increasingly in a wide range of tonal shades. It is the logical next direction for fashion colors, confirmed in Paris and already beginning to appear in high fashion collections for Fall 1961.

FABRIC BY ANGLO

DIRECTION NUMBER 2

The Ombre Look in Woolens

The ombre look in woolens is a natural follow-up for the trend to stripes. Ombre effects are, in reality, diffused extensions of the more set and more conventional stripings. The ombre feeling is particularly appropriate when a soft, mellowed outcome is desired. In the hands of a capable colorist, an ombre design inevitably achieves a rich surface interest enhanced by the texture of wool.

FABRIC BY RIA HERLINGER

DIRECTION NUMBER 3

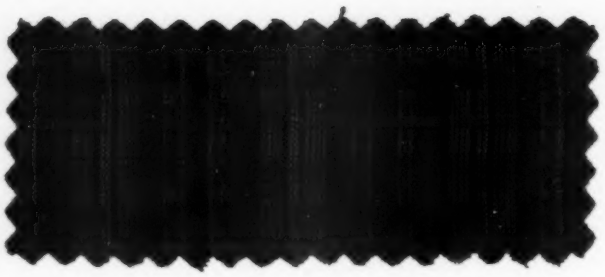
Bias Cut Woolens for a Fashion Trend

Because there are no signs of women relinquishing the easy, relaxed silhouette (the tied-up, encased, sausage-like profile seems dead!) all segments of the trade must pay even more attention to fabrics that will lend themselves to fluidity. In the field of woolens, a number of mills, taking a hint from the weavers of neckwear fabrics, have begun to produce fabrics designed to fit the bias-cut trend. The example swatched is a worsted suiting cloth in a bias type weave. Such specially designed woolens are of great aid to the cutter and designer. They achieve the desirable look of fluidity, they use less material and they avoid the squared-off look.

DIRECTION NUMBER 4

Pale Paisleys for High Fashion Stylists

Do you remember how the Clan Tartans were given new life by the infusion of new colorings? How the consumer embraced them as if she had never seen a plaid before? The same thing has happened to the tried and true paisleys. These graceful motifs, perennial fashion favorites, are being given an entirely new look through the use of unorthodox colors and color combinations. The direction is unmistakable and pace-making. Stores like Peck & Peck have been able to chalk up substantial sales in high fashion dresses and sportswear by featuring Pale Persians. This is definitely a style trend which you should watch!



FABRIC BY GALEY & LORD

DIRECTION NUMBER 5 **The African Influence Takes Hold**

The fashion excitement evoked by AMERICAN FABRIC's presentation of the textiles of Ghana reveals a worldwide focus on the African scene. There is little question that the newly emerged African nations will continue to make headlines and will continue to influence the field of fashion. Styling will inevitably be more or less influenced by politics but Africa itself is a largely untapped and rich source of design direction for the fabric and fashion field. Alamac's knitted cotton was inspired by the authentic and traditional kente cloth found in the toga-like dress of Ghana. From the same exciting design source comes Galey & Lord's double woven cotton and Dacron which was among the first American adaptations of the Ghana theme.

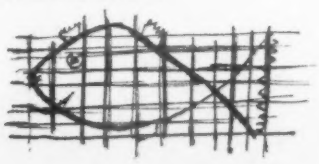
FABRIC BY ALAMAC

DIRECTION NUMBER 6
Watch Crayon Prints In Gay Colors!

This is a direction which is gathering momentum and which is also in line with the popularity of loosely designed prints. There is such a latitude of expression to the fabric designer in these crayon prints that they may well develop into an important design trend. The technique calls for the sophisticated use of a naive approach. Exact reproduction of the crayon technique plays an important part in achieving appealing effects. The French have led the way with this type of print.

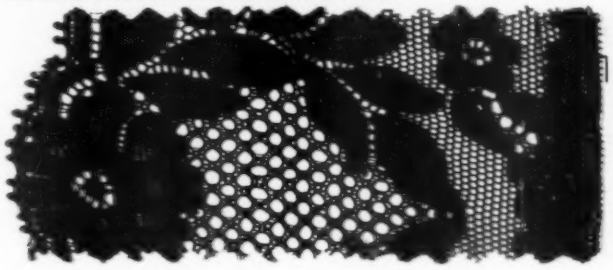
DIRECTION NUMBER 7
Portuguese Plaids—New Design Theme

This type of plaid has its origin in the shirts worn by Portuguese fishermen. In patterning, the Portuguese Plaids are not unsimilar to authentic tartan plaids but in coloring they are completely different. Like the Pale Paisleys discussed elsewhere in Directions, they take a traditional theme and change it radically through the use of color. The colors of Portuguese Plaids are *hot* – using such shades as orange, pink and yellow with black accents. They fit well with the current trend.



DIRECTION NUMBER 8
Brown Lace – A Sophisticated Fashion

It was inevitable that the growing importance of color in all fields would have its effect on lace fashions. We are now seeing the impact of this laudable trend. Some of the most expensive laces are now being shown in a lovely Havana shade of brown – which immediately makes a statement of newness and sophistication on behalf of this age-old fabric. We believe other shades of brown besides Havana will eventually appear as well as further experimentation with other shades. In any case, the entire lace industry should benefit greatly from the arrival of these brown laces on the fashion scene.



FABRIC BY WIENER LACES
An interesting example of brown lace is shown here. It is an all-nylon, hand-clipped textured Alençon lace in an American wreath pattern with scalloped edging. Made by Wiener Laces, it is confined to Laros Inc. for lingerie.

DIRECTION NUMBER 9
Coordinated look in Reversible Jerseys

The great strength of our designers and manufacturers lies in their capacity to simulate couture styling . . . at a price. Because reversible fabrics make it relatively easy for skilled hands to give a garment that important coordinated look, they have had great acceptance the past few seasons. In our opinion, they will continue to have such acceptance. Knits – high-riding favorites for the woman who loves chic plus comfort – have become perhaps the most important fabrics in the fashion wardrobe. *When we have a reversible knit, we have a winner.*

DIRECTION NUMBER 10
Watermark-Moire and Marbelized Prints

This direction in printed fabrics is an off-shoot of the general loose handling of print designs. Marbelized effects resembling old-fashioned book-end papers are being shown in silk prints and motifs simulating moirés and watermarkings are having a measure of success in the Paris boutiques. We think they are a natural transition from the popular border and conversation prints.

DIRECTION NUMBER 11
The Poetic Look Calls for Fluid Fabrics

Here is a fashion direction which was helped by the fluidity of such fabrics as crepes, sheers, chiffons and georgettes. The avant garde among our fashion designers like this poetic look. It is still another reaction against the matter-of-fact machine age lives which so many of us are forced to live. We think this trend will grow more and more popular because many men also like this look. Psychologically it gives them a chance to play the role of the strong male in contrast to the feminine fragility which is accented by the poetic look.

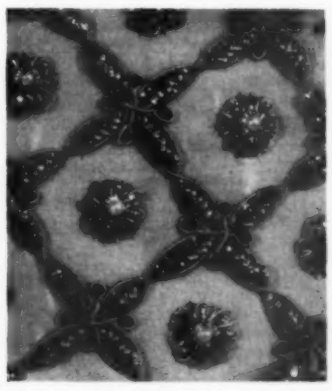
Allan Hirshmann – advocate of glitter and opulence for fashion fabrics.

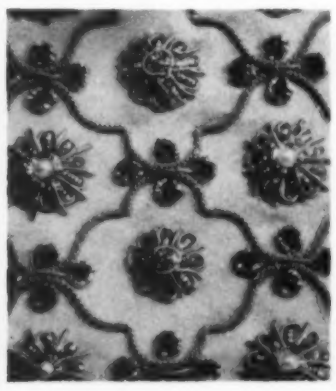
DIRECTION NUMBER 12
Great Opulence for Evening Clothes

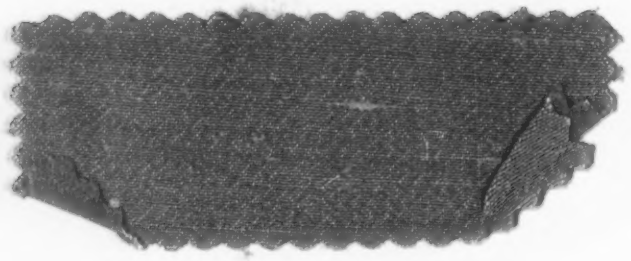
An exclusive London firm selling to some of the great couture houses throws a new highlight on the strong direction to opulence in evening and cocktail gowns. Lavish use of imitation rubies, pearls, sapphires, gold and silver embroidery are used to give rich, jewel-encrusted effects to fabrics.

The interesting exponent of this trend is Allan Hirshman, head of Allan's of Duke Street, London. During his career as fabric buyer for a large British organization, Hirshman was sent to Paris on a fabric buying mission. He was struck by the collections of Bianchini, Staron, Ducharne and Rodier, and by the great couture collections. He fell in love with the world of luxurious

fabrics. Season after season, his trips to the continent sharpened his flair for unusual and opulent fabrics. As a result of his buying links with the continent and a flair gained by years of experience, he embarked on a career of creating extravagantly opulent fabrics for consumers, dressmakers, tailors and couture houses. Of course, the present mode for this type of extravagance helped his venture. The photographs shown here illustrate some fabrics from the Allan collection.





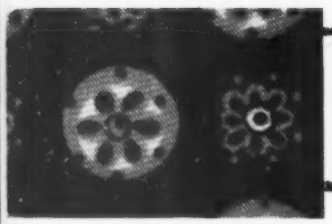


FABRIC BY EINIGER MILLS

DIRECTION NUMBER 13
A Growing Field for Stretch Fabrics

In the winter of 1959, AF first heralded Pucci's use of stretch fabrics for a new fashion look. It was inevitable that stretch fabrics would create excitement in fashion circles everywhere and that they would extend their province beyond the original pants and bathing suits in which they first made their appearance. The construction of stretch fabrics presents technical problems which are not easily overcome and despite the fashion industry's hunger for these fabrics they are still not available in quantities large enough to meet potential demands.

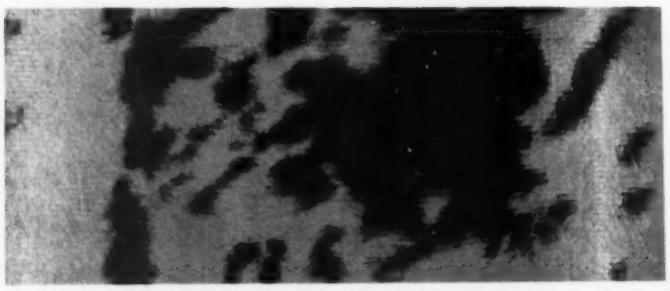
It was our own American Adele Simpson who took the plunge this year and introduced a dress collection with the thought that stretch fabrics might conceivably provide an answer to the problem of dress sizing. "Would not small, medium and large satisfactorily meet all requirements in sizing?" asked Adele. At any rate, stretch fabrics have a foot in the door and are here to stay as an integral part of the fabric picture. The example we show here was made by Einiger Mills of rayon and Helanca yarn and reveals the direction this important fabric trend is taking.



To Watch: Pay close attention to the oversize tie print design as a fresh new note in prints which are especially adaptable to dresses and blouses. The scale of such prints should be about twice the size of traditional foulard tie designs.

DIRECTION NUMBER 14
Fake Fur Prints in Resort Colors

The fierce tigers, leopards and lions of the African jungles would be understandably non-plussed by the pastel shades of fake fur and animal hide prints now being produced by the American specialists in such fabrics. Seriously speaking, the development of these fun fabrics continues apace and among the newest entries in the field are fake furs in resort colors. Photographed here is a 100% rayon (with 100% cotton back) fabric being used for pants, jackets, and housecoats. It is extremely lightweight and priced for the volume field.



PHOTOGRAPH OF BLUMENTHAL FABRIC

Braided jacket of Sherpa by Designer Service of American Cyanamid.

DIRECTION NUMBER 15
A New "Shearling" Pile Fabric

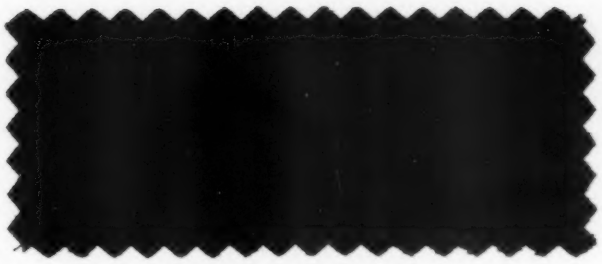
Emphasizing the direction of novelty uses for pile fabrics is Sherpa, a new curly lamb-like woven pile fabric made by Collins & Aikman of 100% Creslan acrylic fiber. The great outdoor and young folk's market is a natural field for this "shearling textured" pile fabric. A pleasant nubby look and lightweight cashmere softness are additional advantages. As a liner fabric, it does not sag or stretch and lends itself to easy, economical tailoring by the cutter. The end uses can be as varied as a designer's imagination . . . from a reversible ski-jump suit to a spectator sports coat.

FABRIC BY COLLINS & AIKMAN

DIRECTION NUMBER 16
Big Potential in Two and Three-Color Look

Readers of AF will recall that three years ago Lanvin-Castillo introduced into his evening clothes the two-color look – a bodice top of one color with contrasting or harmonizing skirt of another color. This influence has been gradually showing up in ensembles and sportswear as well as in evening wear. There is something vastly pleasing about two strong colors acting as a foil for each other in one garment. Pauline Trigere, Bill Blass and other leaders have shown how effectively this can be done in their resort collections, sometimes using three colors.

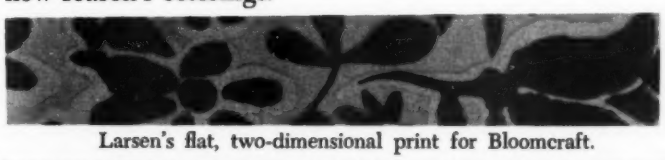
We believe the two and three-color approach has a big potential in the mass fashion market. The young American girl, to whom fashion is a matter of taste and color sense rather than money, can be counted on to take up this idea. Anticipating such a development, a few of our mills have gone to the trouble to coordinate colors which work well together. The quality or the price of the fabric becomes less important than the skillful juxtaposition of slacks and shirts, skirts and blouses. Consumers and retailers have used this approach for many years but only recently have manufacturers and mills become sufficiently aware of its importance and place in fashion.



FABRIC BY LOWENSTEIN

DIRECTION NUMBER 17
Focus on the Flat, Two-Dimensional Print

This look is stronger than ever and of additional importance is the part these prints play as transitional fabrics for Fall and early Winter. They're doing a great deal to fill the lag which cotton prints inevitably encounter as the summer season wanes. With the increase in color versatility, the market is provided with a continuing flow of saleable fabrics. The use of rich hues and bright accents against muted grounds results in very pleasing fashion effects which are not lost on the buying public. We predict that this type of multi-chromatic coloring will be one of growing importance. The example swatched here is stylized flat floral cotton print in the new season's colorings.

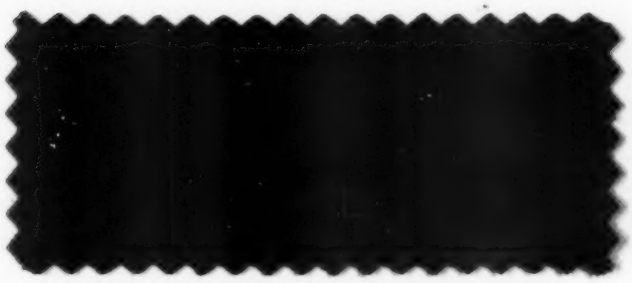


Larsen's flat, two-dimensional print for Bloomcraft.

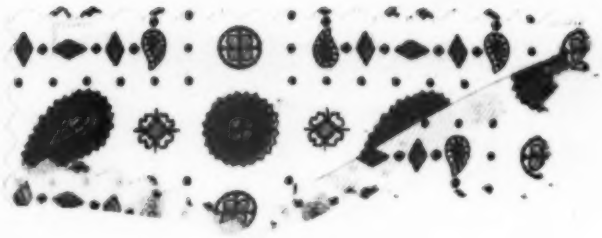
DIRECTION NUMBER 18
Fabrics Which Cross Industry Lines

Many of today's textiles are no longer confined within rigid limitations. Materials which were originally designed for a particular end use, often wind up in a surprising variety of new uses. The dividing lines between home furnishing and fashion fabrics or between men's and women's are more and more apt to disappear with the growing public hunger and search for novelty.

A typical example of such a fabric is the DuPont vinyl coated fabric which was originally developed for footwear and designated as V-77 Pattina. It was a great success in footwear because of its unique appearance and finish achieved by a patented process. Fairly soon, avant garde interior designers, struck by its extremely glossy jet black finish, were testing it for home decorative use. Passing tests gloriously, it appeared as an upholstery fabric. Pattina has high resistance to scuffing, abrasion and cracking. It is easily cleaned with soap and water. Despite its high gloss it is soft and pliable. Pattina comes in 50 yd. rolls, 50″ wide and is shown here in a black patent finish.



A DUPONT FABRILITE FABRIC



FABRIC BY EVERFAST

DIRECTION NUMBER 19
The Silky Look in Cotton Continues

The lustrous silky look is a much wanted one in all types of fabrics – woolens, worsteds and man-mades. Cottons have moved in this direction for the last two seasons and there is every indication that the silky look will continue to be in demand. The development of such a hand and texture for cottons adds a particularly saleable note in the fashion field. Everfast has been especially successful in the development of a special foulard-like cotton whose texture is particularly well-suited to printing. A swatch of the Everfast cloth is shown here. Emphasizing the foulard character of the fabric is the use of typical silk foulard patterns which had their origin in traditional English neckwear blockprints.

DIRECTION NUMBER 20
Look at the Future of the Divided Skirt

We are very far from having heard the last of the Divided Skirt. Ever since Norman Norell introduced this radical innovation in traditional suits, the trade has been playing footsy with the idea. As their curiosity wears off, new versions and adaptations are beginning to appear and we have them full, narrow, pleated, plain, longer and short. For the women of our nation who spend so much time getting in and out of taxis and driving their own cars, the divided skirt makes sense. Translated into fabrics, it means more serges, twills, garbardines and baratheas.

FABRIC BY SCHUMACHER

DIRECTION NUMBER 21
Browns to the Front

The brown family of colors, already discussed as an important fashion direction in the apparel field, is also showing unexpected strength in home furnishings fabrics. The cotton print swatched here is from Schumacher and is one of several fabrics in the current line which highlight the brown-gold family of colors. One of the logical reasons behind the growing interest in brown is the fact that it is a neutral shade which harmonizes beautifully with many of the hotter colors which have been in vogue during the past few seasons.

To Watch: Reddened browns and deep golden browns.

FABRIC BY CRESTWOOD

DIRECTION NUMBER 22
The Tighter Weave and Hard Finish Look

There is an air of combined town-and-country fashion in the shift of woolens to a homespun look and this is a direction which should not be overlooked. Of course, it takes a styling know-how to ride the homespun and peasant trend without getting too earthy and too peasanty. By using harder finished yarns and somewhat tighter weaving, a very sophisticated and fashion-wise texture is achieved, as shown in the sample herewith. The whole effect is one of rightness for the country life and for any social occasion. The swatch shown is by Crestwood and is 100% worsted blended with kemp in a homespun pebble weave with a crisp hand.

To Watch: *Blackened colors.* Bright colors are deepened by an accent of black and by the use of darker colors in the same hue, achieving a rich, chromatic effect – pale, bright and dark.

DIRECTION NUMBER 23
Made in America Couture Woolens

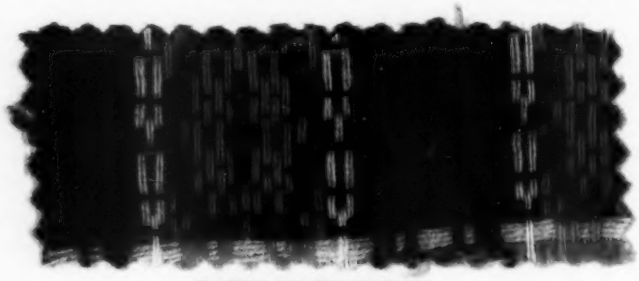
We predict that a notable contribution to saving America's gold reserves will be made by some of our far-seeing and fashion-minded mills. For the first time in more than a decade, we see a serious attempt on the part of a large number of mills to recapture some of the short-run yardage business which hitherto has been allowed to go by default. Raeford Fabrics, one of our most creative weavers, has turned its worsted know-how to the development of fashion fabrics for the top houses in the women's field. Raeford's phenomenal success with fine men's suitings is ample demonstration of its ability and capacity to produce what the fashion houses want. The technique and know-how which resulted in rapid success for their men's worsted-blend suitings should open new vistas in the women's fashion field. One of Raeford's first efforts in this direction is the luscious close-grained moss bouclé in an all-worsted piece dyed fabric shown here.

FABRIC BY RAEFORD

The Rustic Look in a sophisticated costume by Tomas, New York.

DIRECTION NUMBER 24
The Rustic Look for Sportswear Fabrics

Alongside of and in contrast to the dressed-up ultra-sophisticated elegance of current evening wear goes a swing to rustic, peasant type weaves for sportswear. The tweedy homespun effect will continue to have fashion impact for the coming seasons. An excellent example of this direction is the squared homespun woolen of Woolmark. This type of cloth is further demonstration of the basic changes now taking place on the American fabric-fashion scene. Other aspects of these changes are discussed elsewhere in these directional pages and all of them reveal a rising level of taste and sophistication in America today. This is a factor which the whole textile industry must evaluate in its future planning.



FABRIC BY WOOLMARK

DIRECTION NUMBER 25
Breaking the Color Barrier

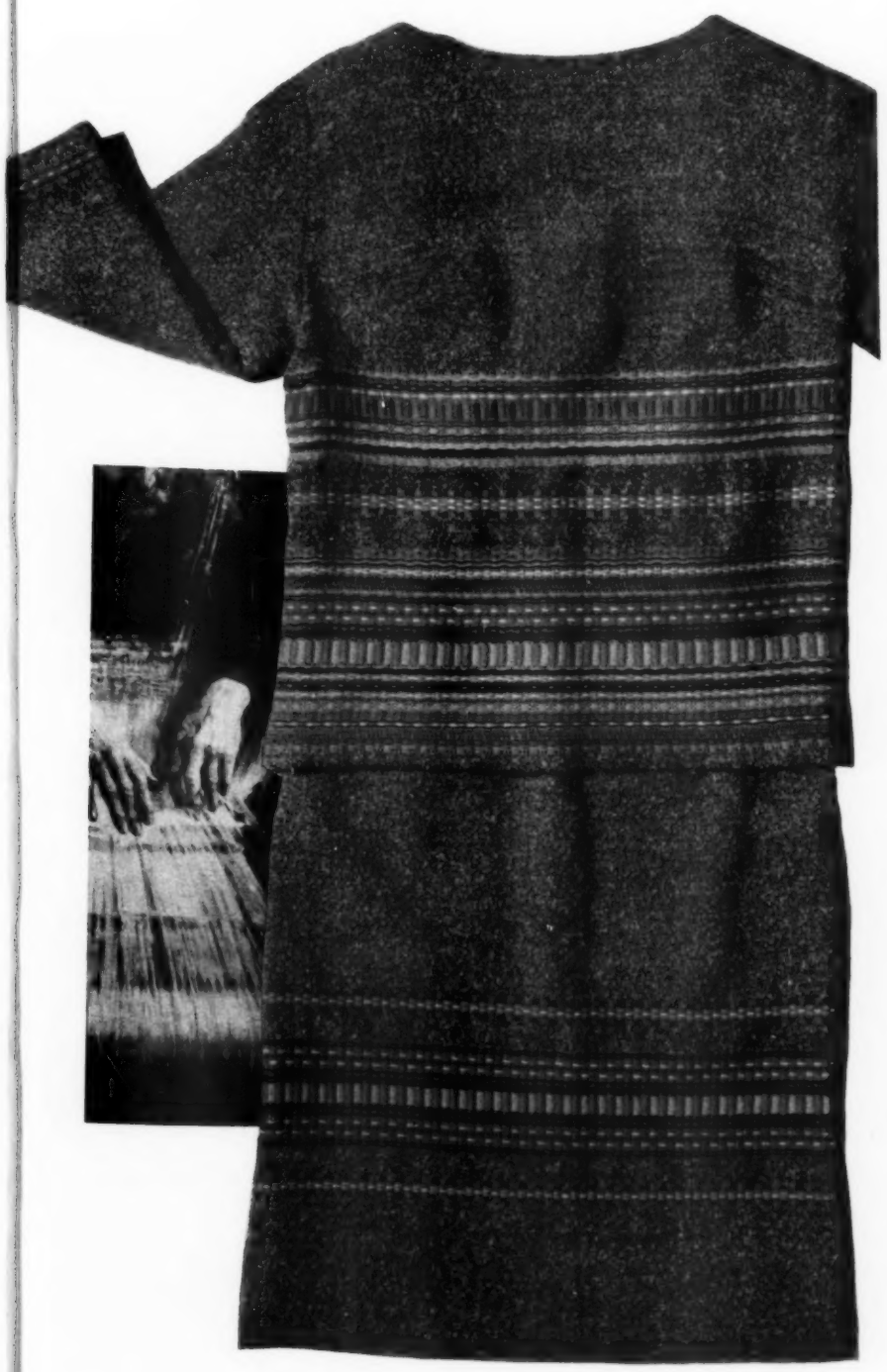
The general concern with color predictions by all branches of the industry leads us to some new assumptions based on the results of retail experience. Uppermost amongst these new thoughts is the radical concept that there are no longer any set seasons for color. Women have accustomed themselves to new thinking about color. The brights, which were once considered only spring and summer colors, are being worn more and more all year round and by the least expected group – the older woman. Because she is more dependent than the younger woman for the psychological and physical lift color gives, the older woman is the logical one to break the seasonal barrier. Another strong factor to be reckoned with is that jet travel has knocked our seasonal calendar into a cocked hat. Practically all income levels of our population now travel the year round. Women now expect their clothes to be color and performance right throughout the year in many climates.

DIRECTION NUMBER 26

Blue Plus Brown for Men's Fashions

We predict the combination of Blue and Brown will be a winning combination in men's fashions for 1961. It is a very tasteful and knowledgeable combination which is extremely flattering to men. Both as accents and as a dynamic new color family the Delft and Scandinavian blues are in the ascendency. They provide an element of newness and at the same time are not too radical for the slower-paced men's wear industry. In the coming issue, AF will bring you examples of these paler Nordic blues.

Also watch combinations of Reds and Red Browns.

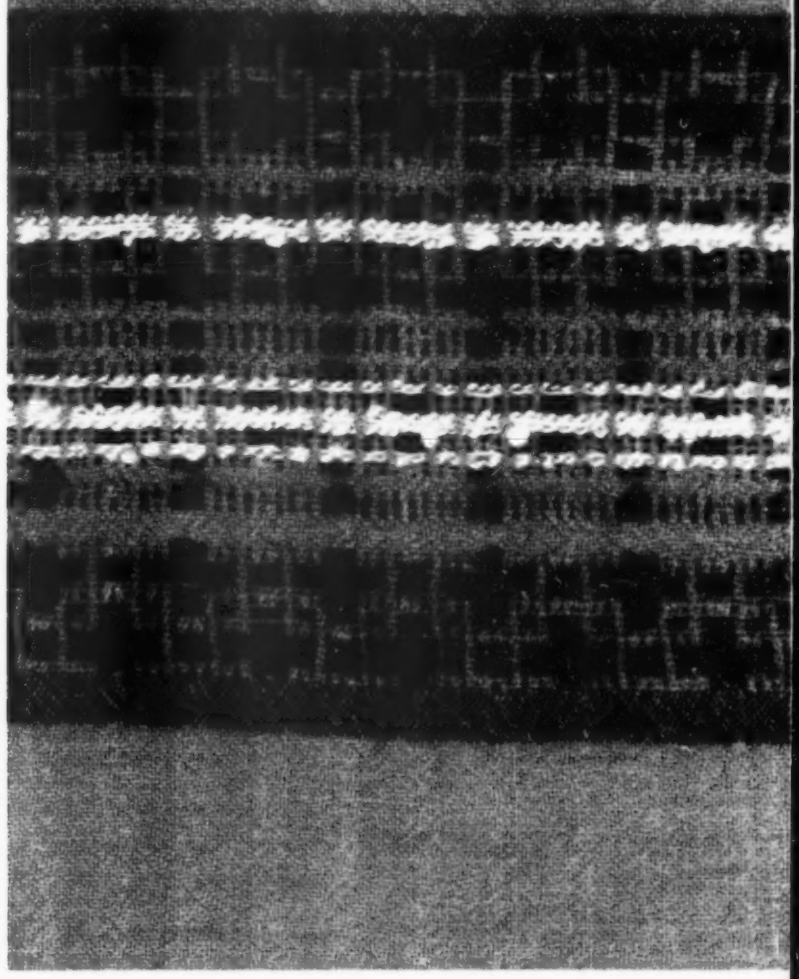


DIRECTION NUMBER 27

Growing Influence of the Folk Arts

Throughout the world the impact of our machine age, nuclear-based civilization is felt and has to be reckoned with. An inevitable reaction to its impact is the growing appreciation for the folk art and handicraft aspects of life. As a result, we see and will continue to see a striving for effects which capture "the human touch," inevitably lacking in a machine civilization. An interesting example of the handicraft look is shown here. The two-piece wool bouclé dress comes from Paris where it was handwoven as an exclusive design for the Cadichon boutique. Less complicated but interesting versions of this handicraft approach to woven fabrics are beginning to appear in a number of lines now on the market. One such example from Lawford Fabrics is shown here. It is an all wool loosely constructed tropical weave sprinkled with shag fibers.

PHOTOGRAPH OF LAWFORD FABRIC



AMERICAN FABRICS NO. 52

SPRING 1961

CONTENTS

COVER DESIGN

AF's cover heralds the bright color notes of the coming Spring season of fashion.

DIRECTIONS IN FABRIC & FASHION 3

Projecting the dominating notes for the coming seasons . . . Fabrics for the easy silhouette . . . African influence in prints and wovens . . . Breaking the color barrier . . . Ombré look . . . Fake fur prints in resort colors . . . Crayon prints in gay colors . . . Pale paisleys . . . The rustic look . . . Trend to browns . . . Brown lace . . . Blue plus brown . . . Jersey reversibles . . . Influence of folk art . . . Opulence in evening wear . . . Growing vogue for stretch fabrics . . . Tighter weaves in woolens.

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An examination of the situation facing the natural fibers in the world today. The Editors of American Fabrics, in conjunction with Werner Textile Consultants, evaluate the impact of man-made fibers and suggest a course of action aimed at changing the traditional approaches which now operate in the natural fiber industries.

COLOR GUARANTEED FOR THE LIFE OF THE FABRIC 54

There are few firms in the textile industry which can match the color guarantee Everfast places on all its fabrics. Now 40 years old, this guarantee has been the guiding principle in building the firm's outstanding reputation for the level of its taste and the quality of its product. An AF Profile.

THE PRINTING OF TEXTILES 57

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TAPESTRY WEAVING — REVIVAL OF AN ANCIENT ART FORM 66

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A NEW DIRECTION FOR BRITISH HOME FABRICS 88

A special AF presentation on the modern trends in British home furnishings fabrics illustrated with examples from the work of contemporary British designers and leading converters.

THE NEW GENERATION OF CONVERTERS 92

The story of Auburn Fabrics is typical of the second generation of textile converters whose new life goals and new concepts of taste are changing the face of the fashion-fabric business.

FOR THE AMERICAN COUTURE — CONFINED COTTON PRINTS 95

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ANNUAL TEXTILE REVIEW — Dec. 1959 through Nov. 1960 101

AF's annual feature covering the news and events of interest to the textile industry.

MARKETING PRESENTATIONS

THE COLOR COMPASS FOR SPRING 1962

An AF Marketing Report on the color services of Franklin Process Company. Illustrated with swatches of dyed yarn samples in color combinations geared to future fashion themes.

THE FACE OF FASHION CREATED IN THE FIBER

An AF Marketing Report which describes how the full resources of the Du Pont organization have been marshalled to give its *Dacron* polyester fiber a new visual beauty and a fashion versatility which is adding new laurels to the wide acclaim it has already achieved through superior performance in wear. Illustrated with twelve swatches revealing the fashion versatility of *Dacron*.

Editor: Cora Carlyle. . . . . *Executive Editor:* Cecil Lubell. *Board of Editors:* Dr. George E. Linton, Howard Ketcham, Vesta Shaffer, W. Lully. *Art Director:* Harry Hering. *Paris Editor:* Tomiko Asabuki. *Men's Editor:* Leonard Rothgerber. *Photo Director:* Peter Fink. *Circulation Manager:* Sergei Retivov. *Production Manager:* Richard Reck. *Advertising Director:* Joseph C. Stein. . . . . *Publisher:* William C. Segal.

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Printed in U.S.A.

with the oriental luxury and luster of Avisco rayon

Treasures of the emperors inspired this contemporary drapery fabric, "Imperial Garden". Cohama vat hand-screens this twill-weave with a 2,000-year-old motif: the imperial chrysanthemum. It's of Avisco rayon and cotton. Versatile Avisco rayon duplicates the delicate colors of a Ming vase, keeps them bright and lustrous for years.

Also shown, a new upholstery fabric "7242" from Cohama of Avisco rayon and cotton. Again, Avisco rayon is responsible for the lovely luster of this lightly textured, nubbed fabric. Another dramatic example how the leaders in the home furnishings field rely on versatile Avisco rayon fibers to translate their ideas into beautiful fabrics.

American Viscose Corporation makes the Avisco rayon fiber.
For more information on the fabrics, write to: Cohama, Dept. 609, 214 Madison Avenue, New York 16, N.Y.

AMERICAN VISCOSE CORPORATION, 350 Fifth Avenue, New York 1, N.Y.

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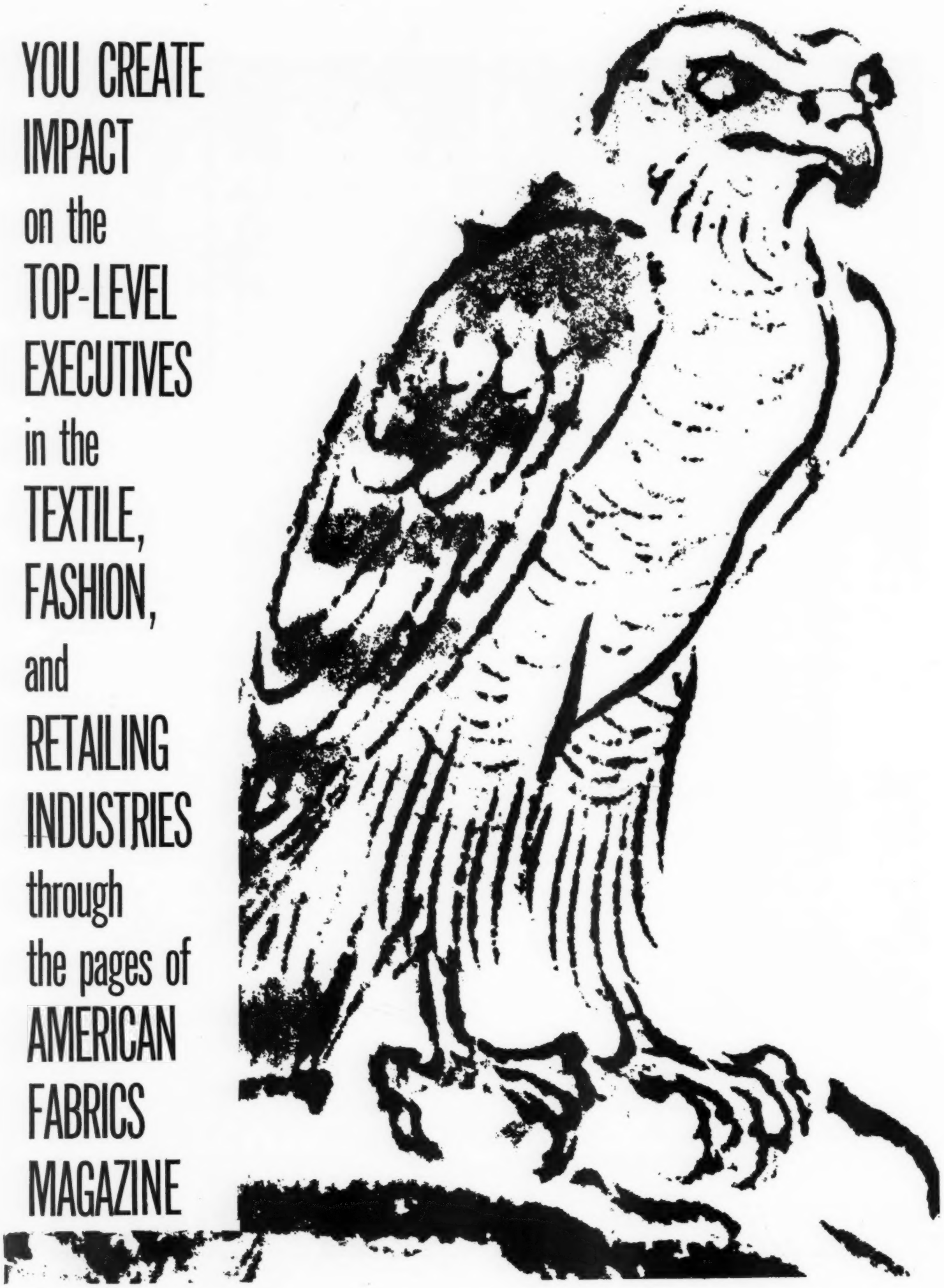
MAGAZINE



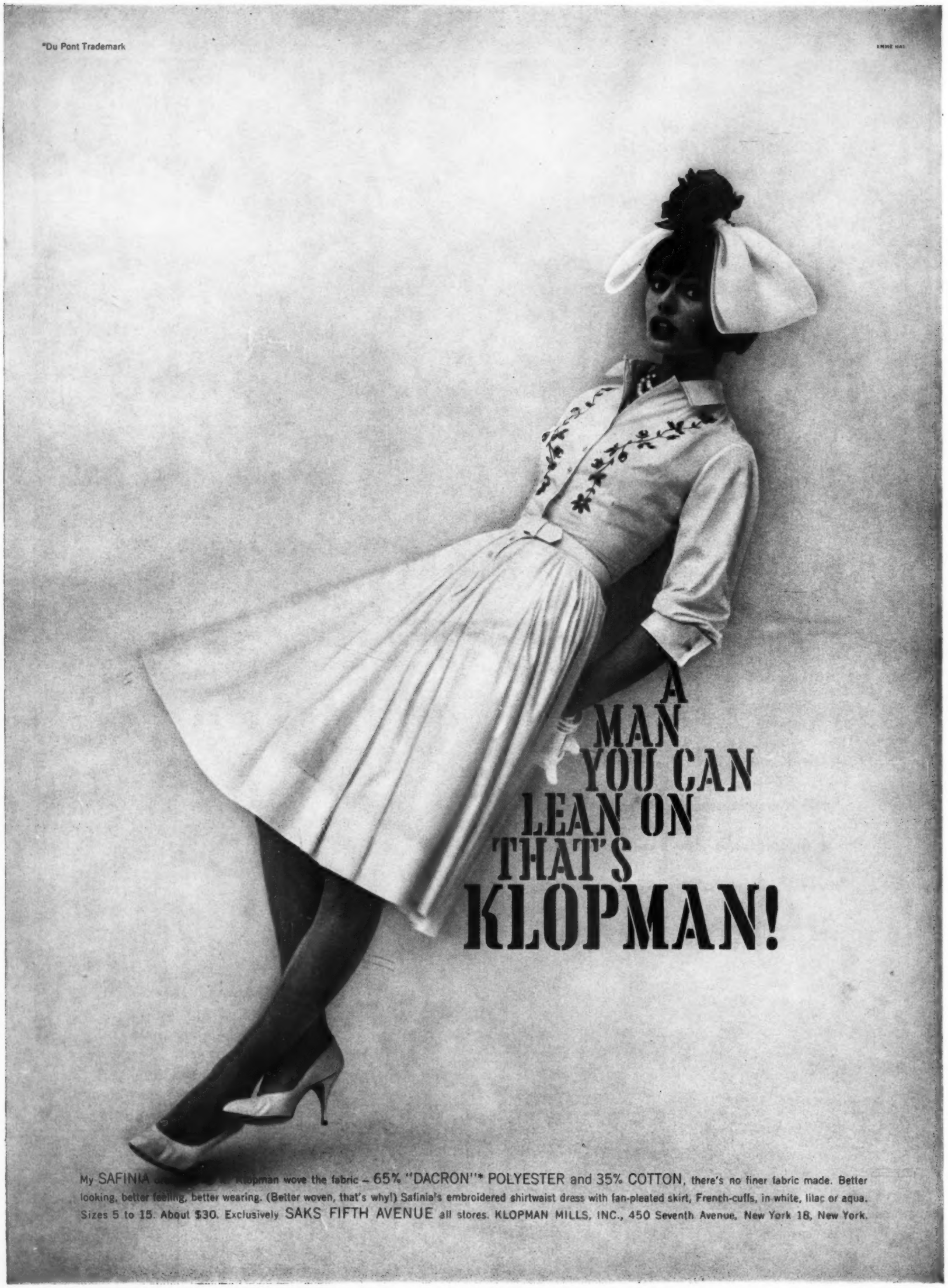
WE PUT LITTLE GIRLS IN STYLE. Individual style, to express individual taste. During the 60's, a 24% increase in toddlers-to-teens will boost annual retail volume another billion dollars. That's good for Burlington! No one knits and weaves more fabrics for their apparel. From hair ribbons to hosiery, from coats and dresses to undergarments, the young lady of today can wear colorful, functional Burlington fabrics from head to toe. Being first with fashion finds keeps Burlington foremost in her affections. This ability helped Burlington surpass $900 million in sales within a generation.

Burlington INDUSTRIES, INC.

"Woven into the Life of America"

. . . the world's largest and most diversified manufacturer of textiles. Executive offices in Greensboro, North Carolina.

*Du Pont Trademark



My SAFINIA [illegible] Klopman wove the fabric – 65% "DACRON"* POLYESTER and 35% COTTON, there's no finer fabric made. Better looking, better feeling, better wearing. (Better woven, that's why!) Safinia's embroidered shirtwaist dress with fan-pleated skirt, French-cuffs, in white, lilac or aqua. Sizes 5 to 15. About $30. Exclusively SAKS FIFTH AVENUE all stores. KLOPMAN MILLS, INC., 450 Seventh Avenue, New York 18, New York.

Dress: Joseph Love
Sheer Fabric: Republic
Yarn: ENKA nylon, for stay-put crispness, stay-true colors

Stretch Stockings: Leath, McCarthy & Maynard
Yarn: ENKA nylon, for sheer and shapely hosiery

Girdle: Formfit
Yarn: ENKA Blanc de Blancs™ nylon, for whiter white foundations

Petticoats: Saramae
Tricot Fabric: Bangor
Yarn: ENKA nylon, for lovelier lingerie

Hose: Ban-Lon® Esquire Socks®
Yarn: ENKA nylon, for a smarter look, softer touch

Why so many good things begin with ENKA NYLON Yarns

THE ANSWER is obvious—ENKA nylon is *made* to be versatile! How? First, Enka nylon has *greater absorbency*, makes nylon fashions comfortable to wear through sun-drenched summers, steam-heated winters.

Next, this amazing absorbency bequeaths our yarn a superior *affinity to dyes*. You'll find it responds beautifully to colors, keeps them sparkling and new through countless washings. White? Enka Blanc de Blancs™ nylon, created especially for the foundation market, has made possible the whitest of white nylon girdles with this dazzling counter appeal.

Enka nylon has wonderful shape-retaining qualities, too, so fashions created with it fit smoothly, never sag.

These are just a few of the reasons why so many good things begin with Enka nylon yarns. If you haven't tried versatile Enka nylon yet—get on the bandwagon and try it NOW! Call Enka Merchandising in New York, 350 Fifth Avenue, PE 6-2300 or the District Sales Office nearest you.

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in cruise clothes that take no time for upkeep, give you more time to have fun and stay beautiful. Left, "Everglaze" "Minicare" cotton; right, "Ban-Lon" Warp Knit nylon. Both these fabrics have unassailable reputations for easy-care performance, thanks to rigid quality testing.

EVERGLAZE easy care fabric

Quality Fabric BAN-LON

TRAVEL TIME COLLECTION Nelly de Grab

"Everglaze" Marketing Division, Wilmington, Delaware, supervises the international merchandising of products approved to carry the Joseph Bancroft & Sons Co. trademarks "Everglaze" and /or "Ban-Lon".

U.S. ROYAL TEXTILES

AHEAD WHERE IT COUNTS

IN RESEARCH... our Research Center at Wayne, New Jersey, is one of the newest and finest in the country.

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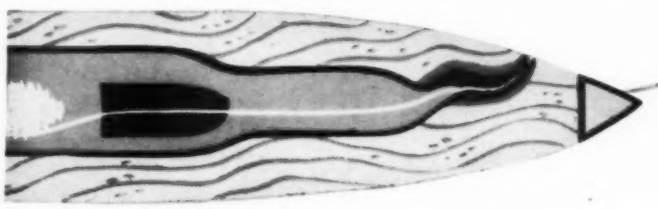
U. S. Royal Textiles are perfected and approved in our Textile Division's large development laboratory at Winnsboro, South Carolina.

IN PRODUCTION...
U. S. Rubber's ten diversified mills provide not only the facilities but the experienced 'know-how' for consistent quality production.



The Textile Division of U. S. Rubber specializes in functional textiles...yarns and fabrics with a job to do. At every stage our extensive facilities are geared not only to today's textile needs but to the challenging textile requirements of tomorrow for home or industry...fashion or furnishings.

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Royal-O* sportswear and dress fabrics
Uspun* natural and synthetic knitting yarns
Springset* and other carpet yarns
Tufting yarns for apparel and furnishings
Lastex* and Laton* elastic yarns
Vyrene* spandex thread
Non-woven and filtration fabrics
Ustex* braiding and weaving yarns
Asbeston* yarns and fabrics
Trilok* three-dimensional 'spacer' weaves

*Trademark

Textile Division

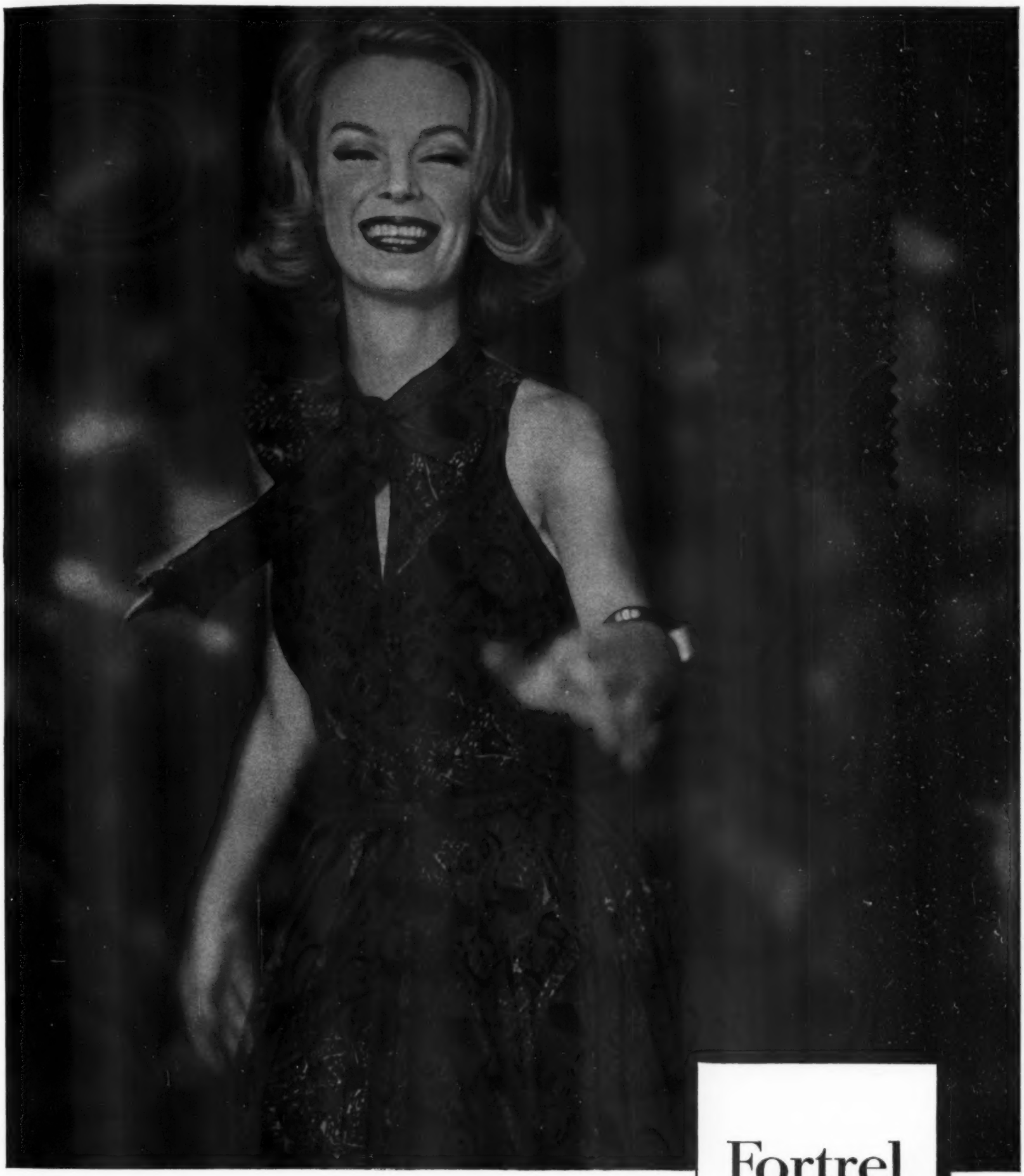
United States Rubber

Rockefeller Center, New York 20, New York

Celanese puts new vitality into fashion... with **Fortrel**! What is **Fortrel**? It is the new member of the Celanese family of contemporary fibers. It is the polyester fiber that makes fashions come alive with totally new chic, new refinements of texture, color, and tailoring detail–plus an astonishing new freedom from care. Celanese itself makes sure of all this, by the quality-testing of fabric woven with **Fortrel**. That's why lively good looks and brilliant performance are inseparable in any fashion bearing the **Fortrel** tag –and why new **Fortrel** is indeed the fiber that keeps its promise. Celanese

NEW POLYESTER FIBER

Celanese® Fortrel® is the trademark of Fiber Industries, Inc.



The brilliant color and bold design of handwoven Siamese silk—captured at last in a washable American fabric! Native Siamese weavers inspired the new prints that world-traveled fabric designer Harvey Seltzer created especially for Fortrel's first season. Advanced new color-over-color printing techniques account for their vividness. Dress by Georgia Bullock. Fortrel polyester and cotton broadcloth by Crown Fabrics.

Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER

Small world, isn't it?

To Europe, the Orient or around the globe...be there in jet time via BOAC

Where is business taking you this year? To Japan or Hong Kong? India, maybe? Or to the couture capitals of Europe? Anywhere in the world you may be going... or simply "Round-The-World"...you know it's the fashion to jet there via BOAC.

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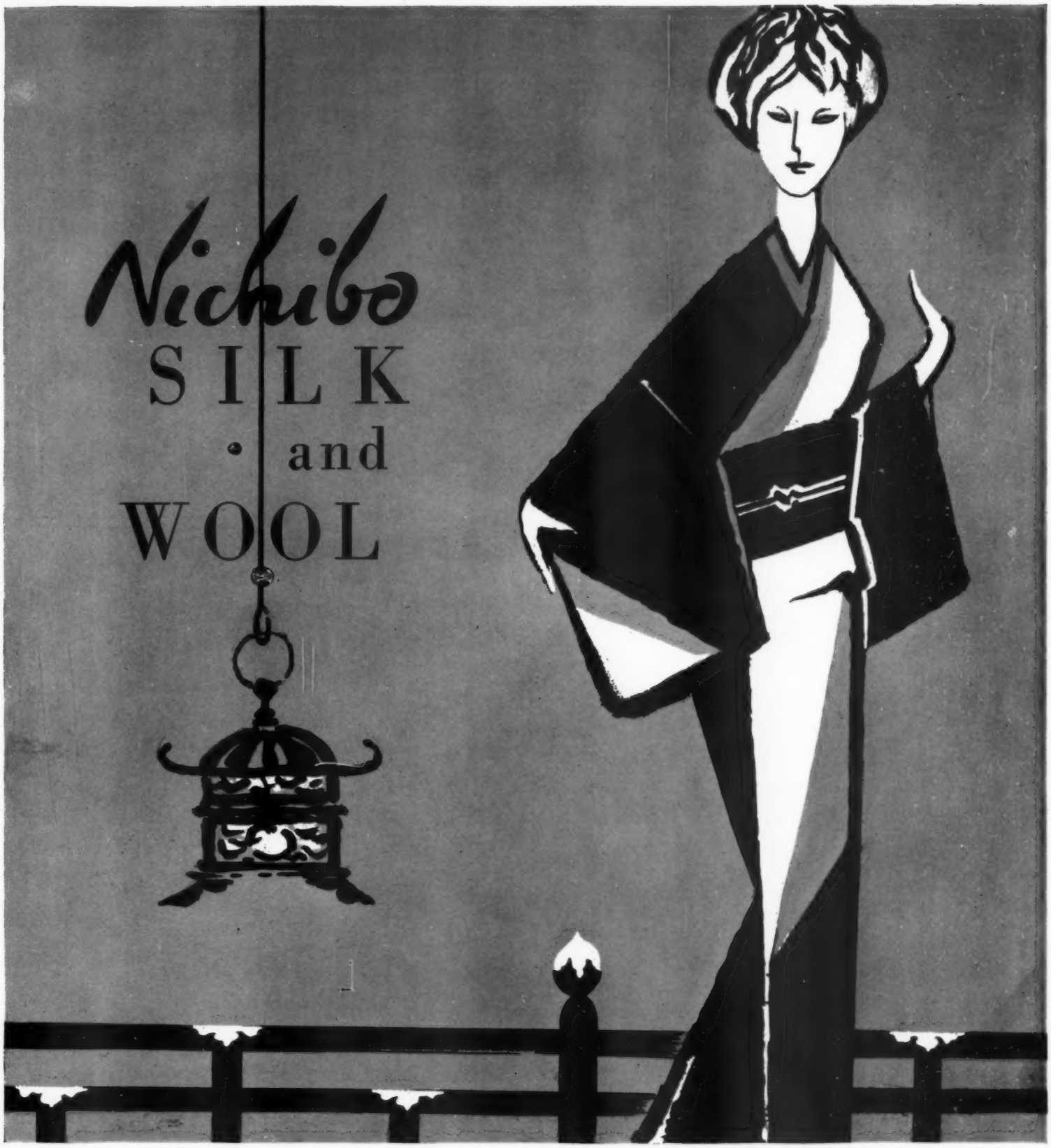

NICHIBO established in 1889, is Japan's leading producer of textile products, equipped with up-to-date facilities and the most advanced techniques. Not only does **NICHIBO** operate in silk and wool fields, but also it is engaged in the manufacture of cottons, spun rayon and vinylon (synthetic).

NICHIBO Silks • "PS" pongee silk • "SW" fuji silk

NICHIBO Worsteds • "ORION TEX" sharkskin • silk sharkskin • serge • tropical • fancy suiting • flannel etc.

NICHIBO Woolens • "ORION TEX" flannel • overcoating etc.

Today, **NICHIBO** products enjoy a high reputation for quality in the U.S. and countries all over the world.

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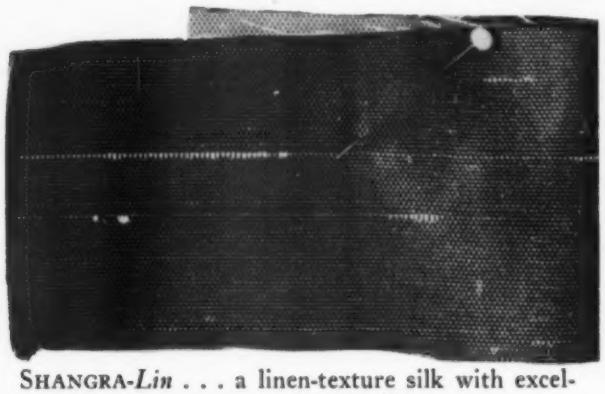
a cotton satin by **EVERFAST®**

with Everglaze® crease resistance

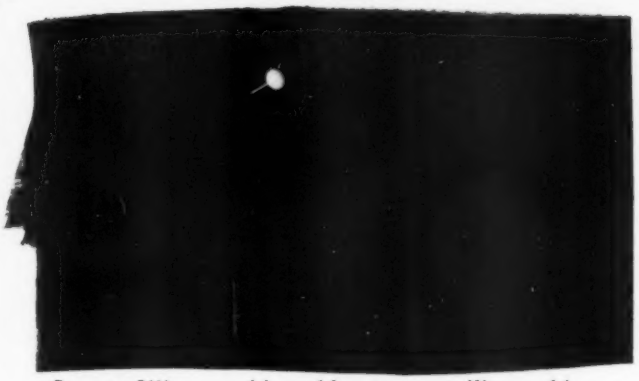
if it's Silk

Kanebo

of course!

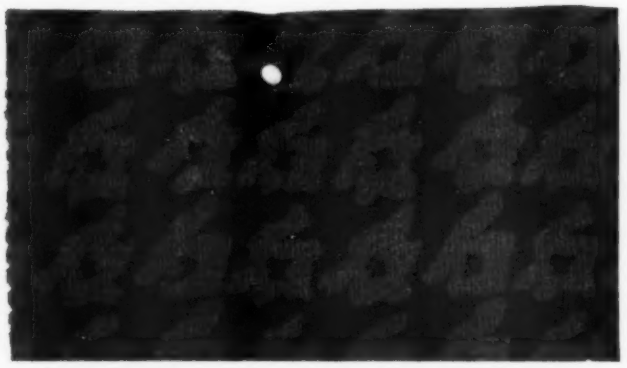


SHANGRA-*Lin* . . . a linen-texture silk with excellent firm hand and tailoring qualities.

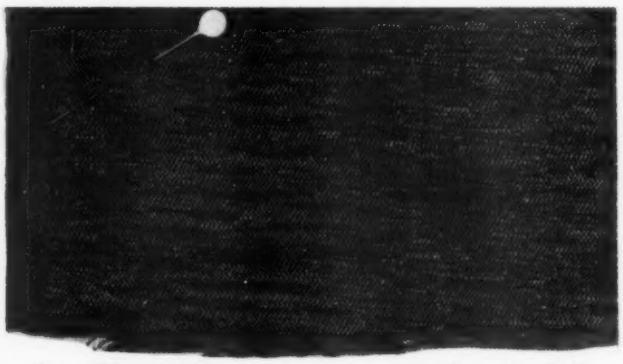


SANDY-*Silk* . . . this nubby texture silk combines fashion-timeliness with quality.

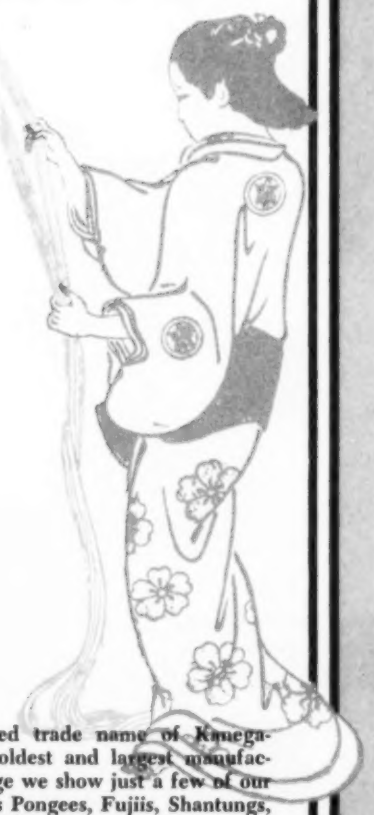
"SINGING-in-the-RAIN" . . . Kanebo's new water-repellent reversible pure silk.



SILCO-SA *Brocade* . . . rich looking silk and cotton brocades in the new dark colors.



SEA WAVE *Silk* . . . a most unusual and subtle ground weave distinguishes this new silk.



Kanebo is the registered trade name of Kanegafuchi Spinning Co., Ltd., Japan's oldest and largest manufacturer of quality textiles. On this page we show just a few of our 1961 Silk Collection which includes Pongees, Fujiis, Shantungs, and Prints of the finest quality available.

SOLD ONLY THROUGH TRADING COMPANIES AND CONVERTERS.

New York Office: KANEBO-NEW YORK, Inc., 350 Fifth Ave.

a new Plus in Fashion

At long last, through "Sanforized-Plus", order has been introduced into the chaos of wash-and-wear fashions by providing an authoritative standard of performance which the consumer knows and trusts.

IN FABRIC AND IN FASHION the phrase wash-and-wear has merchandising magic. For the consumer it promises many good things which make her life easier. It promises a minimum of wrinkles after washing, crease resistance in use and freedom from the drudgery of ironing.

But in the first days of wash-and-wear there was great danger of killing the goose that laid the golden eggs. Confusion was the order of the day. There were no standards, no criteria. The profusion of labels and claims was chaotic. Each producer set his own standards and many were undeniably substandard. The consumer was not only confused about what she was to expect from a given garment. After buying and using it, she was often disillusioned.

The Need for a Standard

Obviously, something had to be done to bring order out of chaos. Obviously a standard was needed for wash-and-wear so that vague claims could be replaced by accurate information, performance could be assured and confidence restored.

The textile industry appealed to Sanforized to develop a reliable performance standard for wash-and-wear – a standard which could earn the respect achieved by the "Sanforized" label during its 30 years of existence.

After careful consideration, they agreed to tackle the problem, and authorized a three-year study. As a first step, over a thousand fabrics tagged wash-and-wear were examined by Sanforized experts. Soon it became evident that a good wash-and-wear must have, not one, but many performance qualities.

TINY TOWN TOGS

Five Criteria for Good Wash-and-Wear

Five qualities that every customer had a right to expect were finally selected. Without question, *shrinkage control* was vital as well as the ability to *resist wrinkling*. Also important was *sturdiness* and the strength to *resist tearing* and snagging. And above all else, in wash-and-wear, fabrics must have *smoothness* after washing.

The next step was to set up tests for these five performance features. Tests already existed for four of the basic qualities. Shrinkage control for wash-and-wear could be checked by tests used over the years for "Sanforized" cottons. For some time there had been a test for sturdiness, a tensile strength test for every weight of fabric from sheer batiste to stout denim. There were long-known tests for tearing and snagging. And recovery from wrinkles – crease recovery – could be accurately tested, too.

But there was no test for the smoothness of a fabric after washing. How smooth is smooth? After washing, how many wrinkles appear? How many is too many? Here was the challenging question. Evaluation by touch and visual inspection had proved unreliable, for opinions could vary from day to day, from person to person. Obviously, a scientific measuring device was needed – a test instrument which could accurately determine the degree of wrinkling after washing, which would avoid errors of human judgment.

A Scientific Test for Smoothness

The "Sanforized" Research Laboratories in Troy, New York set to work and after two years of intensive research they developed a test instrument which they named the Electronic Smoothness Evaluator. Its operation is described on the opposite page. This is the instrument which makes it possible to set up a reliable standard for wash-and-wear performance.

Once they were assured that wash-and-wear could be completely checked, that the Smoothness Evaluator gave the final answer, the Sanforized people announced the new standard and the new trademark – "Sanforized-Plus" – together with a four-step program of evaluation, licensing, testing and check testing.

A Service to the Textile Industry

The result has been a service to the whole textile industry. Confusion, chaos and consumer disillusionment have been replaced by order and a standard of reliability based on the outstanding reputation of "Sanforized" in the field of shrinkage control. The measure of success now being won by the new "Sanforized-Plus" label is best revealed by the list of leading fabric producers and finishers which appears here.

Leading Producers & Finishers use the "Sanforized-Plus" Standard for Wash-and-Wear Performance*

FINISHERS

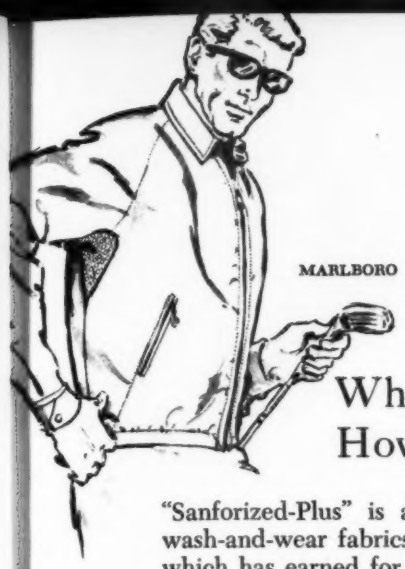
Bradford Dyeing Assoc.
Carlisle Finishing Co.
Cramerton Mills
Cranston Print Works
Crystal Springs Bleachery
Delta Finishing Plants
Erwin Mills
Fairforest Finishing Plant
Gregg Div. Graniteville Co.
Lanett Bleachery & Dye Works
Lyman Printing & Finishing Co.
North Carolina Finishing Co.
Old Fort Finishing Plant
Pepperell Mfg. Co.
Proximity Print Works
Riegel Textile Corp.
Sayles-Biltmore Bleacheries
Schoolfield Finishers
Thomaston Mills
Union Bleachery
The United Piece Dye Works

FABRIC SOURCES

Joshua L. Baily & Co.
Arthur Beir & Co.
Cone Mills
Galey & Lord
Grand Textile Corp.
Greenwood Mills
The Kendall Co.
E. F. Leveen & Co.
McCampbell & Co.
Pepperell Mfg. Co.
Reeves Brothers
Riegel Textile Corp.
A. Steinam Co.
J. P. Stevens & Co.
Wamsutta Mills
Wellington Sears Co.
Woodward, Baldwin & Co.

List as of December, 1960

More than 250 leading manufacturers of women's, children's, men's and boys' apparel are now producing "Sanforized-Plus" wash-and-wear merchandise for Spring and Summer 1961.



MARLBORO

What is "Sanforized-Plus"? How is it Controlled?

"Sanforized-Plus" is a standard of high performance for wash-and-wear fabrics. It is backed by the same authority which has earned for the "Sanforized" label the respect of consumers the world over. Thus, in the same way you know a garment with a "Sanforized" label will not shrink out of fit, so you can now be assured that a garment which carries the "Sanforized-Plus" label will be truly and reliably wash-and-wear, in addition to having shrinkage control. This means it has passed five rigid tests: (1) for shrinkage, (2) for smoothness after washing, (3) for wrinkle resistance, (4) for tensile strength, and (5) for tear strength.

All "Sanforized-Plus" fabrics are tested by the producer and further check-tested by Sanforized field inspectors. To qualify for the new trademark, producers must submit samples which are evaluated and okayed by the Sanforized Standards Testing Laboratory. When a license is granted, producers are required to make mill tests at specified intervals during production. Sanforized field engineers make scheduled visits to finishing plants to inspect testing equipment and procedures and to run duplicate tests of their own for each of the five basic "Sanforized-Plus" qualities.

PAUKER BOYSWEAR

How is "Sanforized-Plus" Promoted?

Since November 16, 1959, when "Sanforized-Plus" was first announced, a large scale continuous advertising and promotion campaign has been underway to tell both trade and consumers the story of this new standard for wash-and-wear performance. Involved in the campaign to date are the following facets:

WHITE STAG

1. Big space consumer advertisements in magazines like Life, Glamour, Seventeen, N. Y. Times Magazine, New Yorker, Sports Illustrated, and in key market newspapers.

2. Intensive trade advertising campaigns in both daily and monthly publications.

3. Store meetings with merchandise managers, buyers and retail promotion staffs of major chains and over 150 top department stores in some 40 major markets.

4. Full scale presentations to fabric producers, apparel manufacturers, advertising agencies, buying offices, chemical firms and testing organizations.

Future plans call for a continuing campaign on the same intensive levels.

Wash-and-Wear
By
FuturAmerica

SANFORIZED plus

Wash-and-Wear
By
FuturAmerica

TWO LABELS
Which will the consumer buy?

Sales figures prove that the consumer has learned to trust the "Sanforized" label which protects her against shrinkage. She will put equal faith in the "Sanforized-Plus" label.

CATALINA

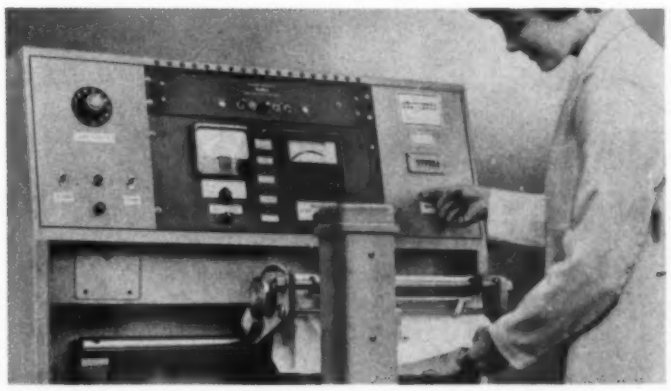
"Sanforized-Plus Has Resolved The Confusion in Wash-and-Wear Fashions

BEFORE "SANFORIZED-PLUS" YOU HAD:

1. Vague, unsubstantiated claims.
2. Uneven, and frequently bad performance, resulting in public disillusionment with *ALL* wash-and-wear claims.
3. Confusion, because neither salespeople nor customers knew exactly what to expect from a wash-and-wear garment.
4. Without reliable standards, manufacturers and retailers were just as confused as the consumer.

NOW, WITH THE "SANFORIZED-PLUS" STANDARD:

1. There is a set of reliable criteria for all wash-and-wear claims.
2. Consumer, retailer and manufacturer know exactly what to expect of a wash-and-wear fabric or garment.
3. The position of quality fabric producers is greatly strengthened by making it increasingly difficult for sub-standard producers to compete either in quality or price. The "Sanforized-Plus" label helps producers hold prices.



What is the Electronic Smoothness Evaluator? How does it Work?

The Electronic Smoothness Evaluator is exactly what its name implies. Developed after long research at the "Sanforized" Research Laboratories in Troy, New York, it is an electronic device which accurately measures the degree of wrinkling in a fabric after it has been washed. An electric "eye" scans the surface of the cloth and records its surface characteristics, including the shadows cast by wrinkles. These are magnified 11 times and registered on photo electric cells. Thus the slightest unevenness shows up, the electronic computer totals up the data, and a "reading" is produced. This process is repeated twice – once with the fabric relaxed and a second time while it is smoothed out under tension. In the second reading there are no wrinkles because they are stretched out, so that this reading registers only the unevenness resulting from basic texture and construction of the cloth. The difference between the two readings indicates the smoothness rating after washing.

Violets
are
red

Reds
are
blue

Reds
are
coral

Yellows
are
tart

Blues
are
red

Blues
are
green

Aquas
are
greened

Aristo Nardozzi

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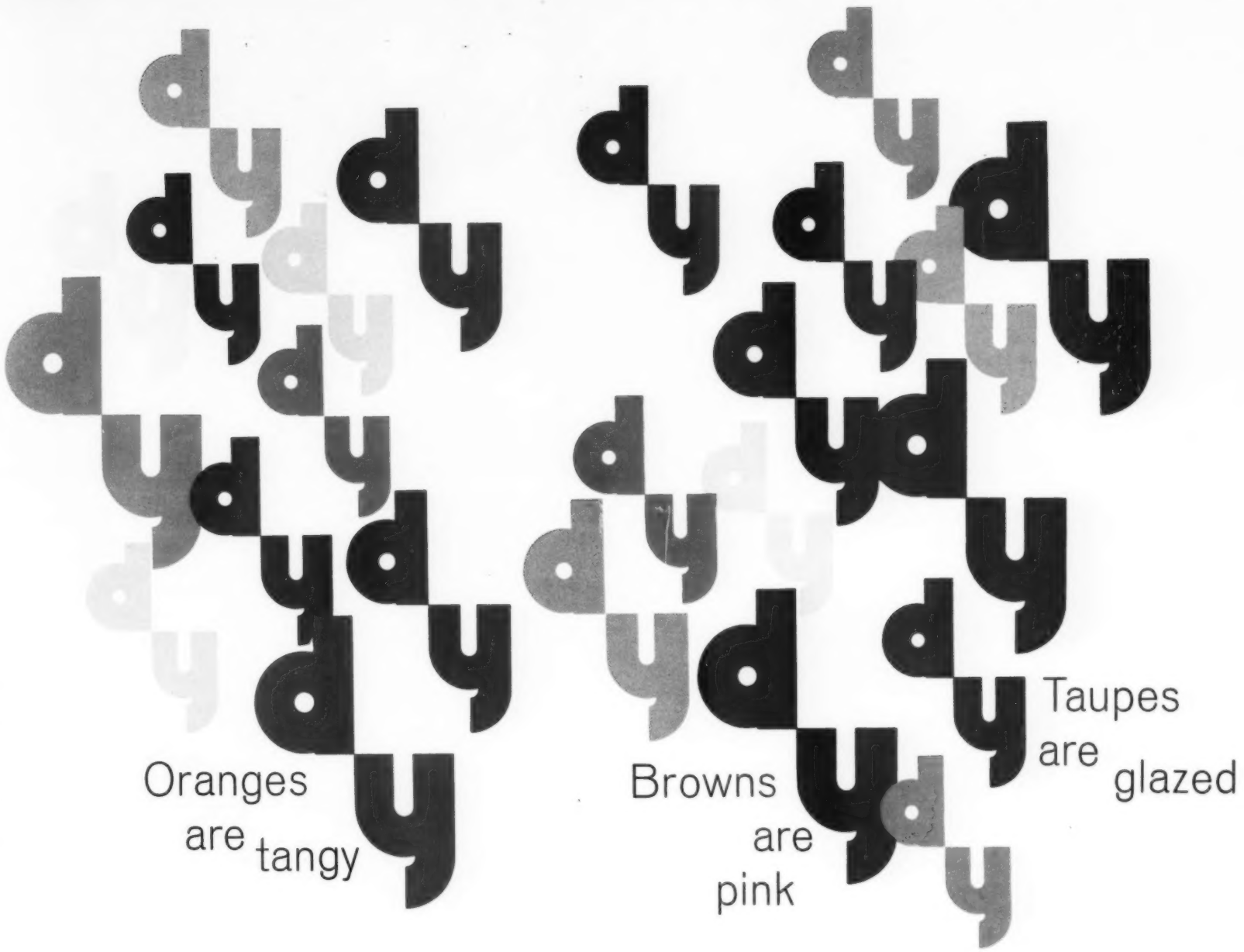

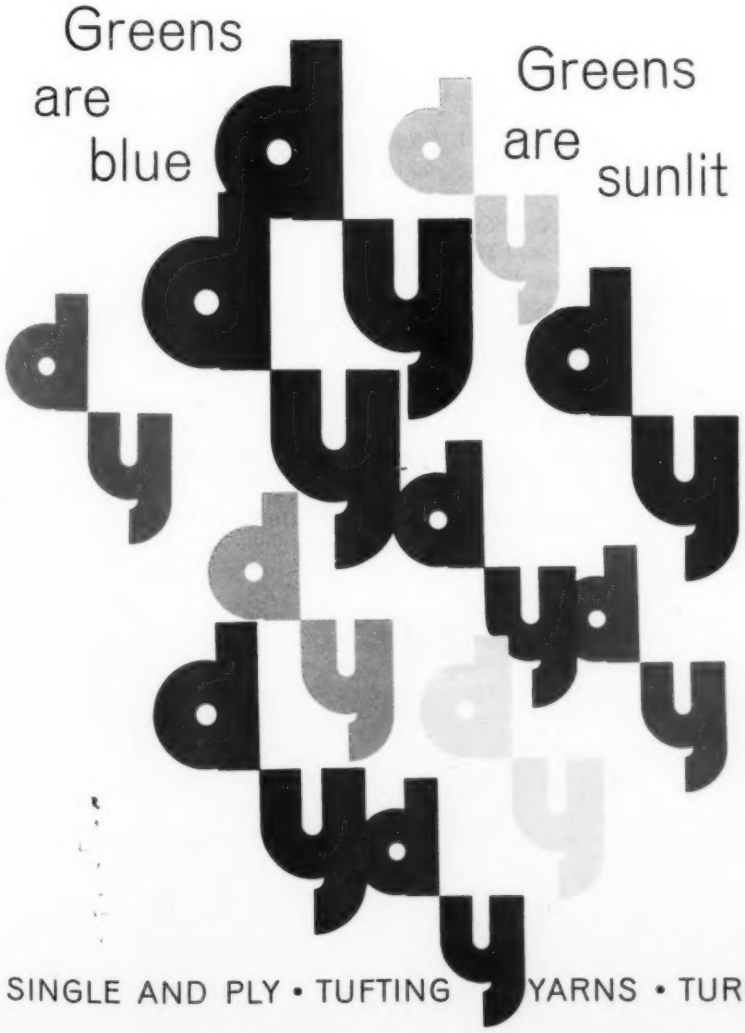

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Symbolic of Voisin's clientele is the chauffeured Rolls Royce limousine outside its entrance at Park Avenue and 63rd St.

The main dining room at Voisin creates a milieu of Old World charm and elegance. This famous restaurant, under the guiding hand of its owner, H. J. Uchitel, continues to maintain the high standards it set half a century ago and continues to attract an international clientele.

VOISIN.....A Bit of PARIS in New York

By and large, Paris (and all of France) mean the same things to all of us: elegance, gaiety, beautiful women, and superb food. The vitality that is characteristic of both Paris and New York, produces fascinating people in the world of Business, The Arts, Fashion, and *Haute Société*.

These are the people who congregate in the fine restaurants, enjoying each other's company amidst stimulating conversation. The most important thing to a Frenchman is his food, and to these members of the *haut-monde*, only the finest cuisine, served in a restaurant steeped in good taste and tradition will do.

We New Yorkers are lucky. We do not have to cross the Atlantic to also enjoy these refinements. For in the heart of Manhattan is a restaurant which embodies an old-world charm, gracious and unhurried, very reminiscent of the finest showplaces of Europe. VOISIN. Catering to its elegant clientèle in an atmosphere of quiet distinction for nearly fifty years, it enjoys an international reputation for its cuisine, which makes it a gourmet's "must."

To begin with, its location is distinguished. Not sandwiched in beside several other shops or restaurants, it is situated on a corner of Manhattan's most elegant "quartier," at 575 Park Avenue on 63rd Street. From the moment you walk into its appealing foyer, warmly furnished with French antiques, the nervous hullabaloo of the outside world drops away from you like a scratchy cloak. And as Genevieve, the petite, blonde hat-check girl says: "Good Afternoon, Jen-tle-man" in her soft French accent, you know you have stepped into a bit of Paris in New York.

Michel, that suave Frenchman who has greeted the greats of the world at VOISIN for over 20 years, checks your reservation (which you *did* make, having called TE-8-6490). He then leads you to your table in the elegant Wedgewood-Blue room, or perhaps suggests that you first have a drink in the oak-panelled bar.

Old-world courtesy is the by-word at VOISIN, *yet* the atmosphere is exciting. In the dining-room, you can spot outstanding members of your profession, enjoying a convivial lunch. It is not uncommon to see Miss Geraldine Stutz, the chic young President of Henri Bendel at a table for two, while at a corner table a famous designer is taking advantage of a quiet period between collections to soak up inspiration for next season.

The luncheon hour, when the light filters through the silk shades, finds the most interesting and elegant women in New York there. At one of the larger center tables, a group of attractive young society women are earnestly discussing plans for a Charity Benefit. (Their picture will be taken later for the Society pages of newspapers and exclusive magazines.) Advertising agency men, publishers, and executives from Park Avenue's cluster of new, glass-fronted skyscrapers often come to VOISIN. They have discovered it possesses just the right atmosphere for business discussions, sans tension. In the "Four Hundred Room," which can be shut off for conferences or private parties, business groups frequently hold the monthly luncheons of their Board of Directors.

VOISIN is also open all day Sunday, and the Brunch hour is

Owner H. J. Uchitel *(right)* greets Gary Cooper, one of the many luminaries from the entertainment world who have been attracted by Voisin's cuisine and have made it their special rendez-vous.

Baroness Elinor de la Bouillerie and Mrs. Samuel Wood, meeting at Voisin to discuss a benefit for "Just One Break," an organization devoted to the rehabilitation of incapacitated people.

Recipes from VOISIN

SOFT SHELL CRABS SAUTES GRENOBLOISE

Allow three to five crabs per person, depending on size. Clean the soft shell crabs, season with salt and pepper, then flour them. Saute in clarified butter until golden brown on both sides. Place the crabs upon a serving dish and garnish with slices of lemon. Add more butter to the pan, heat to a light brown, put in some capers and lemon juice and pour this over the soft shell crabs.

SQUAB ROCK CORNISH GAME HEN VERONIQUE, WITH WILD RICE

Clean and truss four squab Rock Cornish Game Hens for roasting. Roast in a fast oven, about 475 degrees, for 25 minutes until well browned . . . Remove the birds to a deep dish. Drain the fat from the roasting pan, swill with bouillon to make a gravy and season to taste. Add ½ lb. of picked seedless grapes. Boil and pour over the birds.

WILD RICE: Take ½ lb. of wild rice (about 2 cupfuls). Chop a medium onion, saute it with a teaspoon of butter and add the wild rice. To this add 5 cupfuls of bouillon and boil. Season with salt and pepper and simmer for about 45 minutes.

SOUFFLE GRAND MARNIER

(for four persons)

6 egg yolks . . . 6 whites of egg . . . 4 oz. of sugar (granulated) . . . 2 oz. flour . . . 6 drops of vanilla extract . . . 1 pint of milk . . . 1 pony of Grand Marnier.

Boil the milk. Mix the egg yolks and sugar and flour in a bowl. Pour the boiling milk into mixture while stirring well. Return mixture to the pan and bring to a boil. Add Vanilla extract and Grand Marnier and cool mixture. Beat the egg whites until very stiff and fold into mixture. Pour into a well-buttered souffle dish and bake in an oven at 400 degrees for about 25 minutes. Serve immediately.

BREAST OF CHICKEN BARCELONETTE

(for four persons)

½ lb. medium noodles	3 cups boiling milk
3 tablespoons of butter	2 egg yolks
4 breasts of 3-lb. chickens	½ cup whipped cream
1 lb. mshrms. (chopped)	½ cup grated Parm. cheese
1 cup of bread crumbs	1 tbls. chopped parsley
1 tablespoon of flour	1 tbls. chopped onion
1 tablespoon of shortening	salt & pepper

Cook the noodles in salted boiling water. Drain, mix with 1 tablespoon of butter and season with salt and pepper. Saute the breasts of chicken in butter, slowly for about 15 minutes, keeping their light color. Place the chicken on the noodles. Saute the chopped mushrooms and chopped onion in butter for 15 minutes, add the bread crumbs and chopped parsley.

Mix well and season with salt and pepper. Place mixture, in mounds, on the breasts of chicken. Heat together the remaining 1 tablespoon of butter and flour. Add milk and boil for ten minutes. Add egg yolks, bring to a boil, then add the whipped cream. Season with salt and pepper. Pour this mixture over the stuffed breasts of chicken. Sprinkle with grated Parmesan cheese and glaze under the broiler until brown.

extremely popular. One can often glimpse several of our neighboring Governors seated around the room, visiting royalty (the Duke and Duchess of Windsor are frequent guests), and other personages of world renown. Also, United Nations Ambassadors can be seen enjoying with their families, one of the few occasions when they do not have to attend another delegation's reception.

As to the cuisine, VOISIN'S international reputation has made it the rendez-vous for food and wine connoisseurs from the world over.

MAITRE D'HOTEL MICHEL *(left)* has greeted Voisin guests for 20 years. CHEF Richard Clark, *(center)* a Scotsman, was trained in France by Escoffier and has reigned over Voisin's kitchens for 35 years. SOMMELIER Raymond Gérard *(right)* recently toured French vineyards.

One evening recently, we entertained a French couple who love and understand good food, as only the French do. Knowing their weakness for desserts, we took the precaution, while sipping our "aperitifs," of asking our captain to order a *Soufflé Grand Marnier* for four. (It takes the length of a meal to prepare it, so it will be steaming hot, high as the ceiling, and "juste au point" when you're ready for it.)

Having begun at the end, we then reverted to the proper order of things. We each had something different to start with. Monique enjoyed the delicious flavor of *Scottish Salmon* smoked to a tangy pink, and un-salty. Pierre sampled the exquisite *Smoked Trout*, with its piquant white sauce. The third member of our party chose wafer-thin sliced *Prosciutto* ham with cool slices of melon, topped by a healthy sprinkling of freshly-ground pepper. As for myself, my Russian blood simply could not resist a luscious portion of imported *Beluga Caviar*, with all the trimmings.

It was a difficult decision, choosing wines from the famed VOISIN cellar. Many legendary *Grand Crus* are still found there, to be savored on special occasions, and every item on the extensive Wine List is outstanding.

A deliciously light bottle of *Chablis* accompanied the first part of our meal, followed by a velvety *Chateau Haut-Brion '52*, which eminently suited the "meatier" half of the dinner. We were evenly divided between the *Caneton a la Montmorency*, colorful cherries adding unique flavor to roasted duckling, its meat tender as butter, and its golden skin crisp and crackling, and *Filet de Boeuf Sauté Bordelaise*. This sliced filet mignon was sauteed in butter on the copper chafing dish right beside us, then topped with a simmered sauce of shallots, butter, red wine, fine chopped marrow, and garnished with cooling sprigs of parsley.

One thing at a time, and time enough to enjoy each course. VOISIN fosters this attitude of dining "in the grand manner." Rushing through an outstanding meal is not only an insult to the Chef, but to your digestion! So, while we awaited the arrival of dessert, we refreshed our palates with a crisp endive salad, accompanied by the inevitable "fromage," an excellent Brie of creamy perfection.

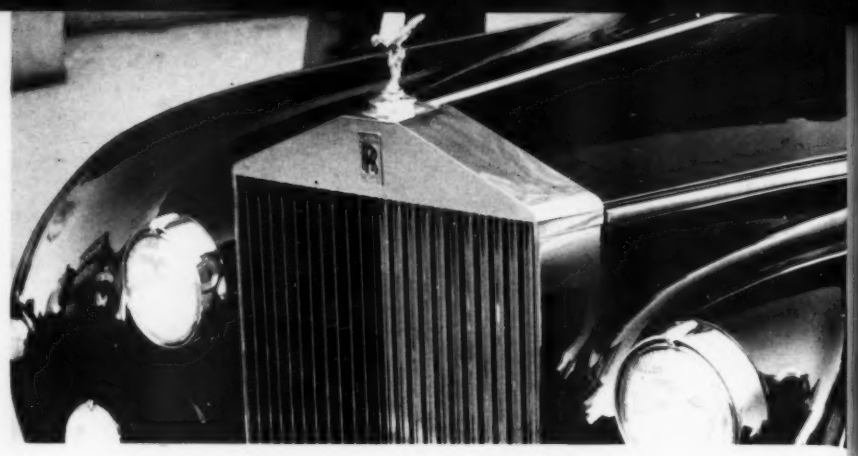
And then it arrived, its superb parfum floating ahead of it, one of the Grandes Specialites de la Maison, the *Soufflé Grand Marnier*. A hot puff of air, it was like tasting a scented cloud, perfumed with oranges, and with the added piquancy of the great liqueur that goes into its making.

While the gentlemen relaxed with their Brandy and Uppmans, the conversation flowed, and we sat back to fully savor this memorable evening. VOISIN had once again lived up to its name. We had enjoyed ourselves as we would have at a dinner party in a distinguished Parisian home – N.B.S.

(Advertisement)

CHARITY COMMITTEES meeting at Voisin include: *(left)* Mrs. Irving Wormser and Mrs. Frank Schwab who work for the Lila Motley Cancer Foundation; *(center)* Bernard de la Brunière and Mrs. Rik Verhagen planning a theatre benefit for the American Library in Paris; *(right)* Mrs. Skitch Henderson, Arlene Francis, Countess Cassini and Dorothy Streslin, who are meeting to work out details for the Knickerbocker Ball.

The New Rolls Royce Symbol



Chauffeur driven Rolls Royce limousine once the symbol of kings and capitalists

Living Conditions like the calendar are constantly changing. What was once considered fashionable, like finely cut snuff, or lace cuffs for gent's d'estime is now as outmoded as the coach-in-four. Nor does the son of a butcher automatically become a butcher and so on down the thankfully ever changing line of living.

Up until just a few very short years ago, only the very rich and the socially eligible dared to even consider the purchase of a Rolls Royce. The epitome of motordom was only available to those whose social escutcheon and bankroll matched the quality of the world's finest car. A year ago the Rolls Royce company embarked upon an advertising program which ably told us that a Rolls Royce was within the reach of anyone who had a reasonably good income. Some of the ads even volunteered the information that a bank in Chicago would accept payments over a six year period. The campaign, skilfully plotted by David Ogilvy, the Madison Avenue magician, brought results which elated all concerned. More and more Rolls Royces were seen on the streets of the metropolitan cities. The biggest toe hold was taken in Beverly Hills, California. It got so that there were more Rolls-Royce Silver Cloud models on the streets than baby carriages.

This of course, satisfied those who wanted to personally drive the finest car extant. Today there are more Silver Cloud sedans owned in the United States than ever before in the fifty-five year history of Rolls Royce. Thus the status symbol which shrouded Rolls Royce, was brought into focus and arm's length of most anyone. Last year the Rolls Royce folk manufactured for sale in the United States four station wagons. It was in the nature of an experiment and the cars were manufactured with some trepidation. They were sold so quickly you'd think it was a 1 cent sale at the A and P. There is a long waiting list for the next batch of cars. Rolls Royce, unlike other motor car manufacturers, hand makes all its cars and only when the cars are turned out to the satisfaction of the company, are they released for sale. Even their much advertised adage which stated that the "only thing you can hear in a Rolls Royce is the ticking of the clock" has gone by the boards. They found a superb clockmaker whose instrument gives out with silent ticking.

The next problem to overcome in the ever changing status symbol was to bring the 7-passenger Rolls Royce to the man or woman who had infrequent need of a car and had to resort to the hiring of the conventional Cadillac limousine.

A bright young Hollywood producer, Douglas Whitney, had frequent occasion to fly in and out of New York in connection with his motion picture and television films. Returning to Hollywood after one of his trips, he thought it would be a wonderful idea if there were in the United States the most superior limousine service possible. The next and most obvious thought was Rolls Royce. Not content to let what appeared to be a good idea dissolve like an aspirin, he contacted the Rolls Royce management in London. They expressed very mild interest which bordered on what appeared to be a very polite turn-down. However, he persisted and after some six months of negotiations with the top brass, and presumably a thorough examination into Whitney's background – none of which had any relation to the motor car business other than the ability to drive a car – the Board of Directors of this very august company gave their consent for Mr. Whitney to operate a limousine service providing that he did this to the exclusion of any and all of his other activities.

It didn't take Whitney too long to sense the potential of such an operation and like Dick Whittington, he packed his belongings into a handkerchief and trekked east.

He named his company Buckingham Livery, Inc. and began operations on June 1, 1960. From the inaugural day, Buckingham Livery showed a profit. At this writing Buckingham Livery operates twenty eight glorious Parkward Phanton V 7-passenger limousines and the cars work round the clock. Whitney recently inaugurated what he terms "Executive Commuter Service" which picks up the executive at his home in the morning, drives him to his office and then collects him at the end of his working day and returns him back to his hearth. Some execs prefer to ride in solitary splendor, while others have formed "Rolls pools" and six of them wend their way to their daily chores. In many instances the individual fares are less than the railroad commuter charges. Buckingham Livery found an additional bonanza in weddings. What is more fitting for a bride and groom on their most important day as adults, to be driven to the church or chapel in a glorious Rolls Royce with all the trappings once reserved for Kings and moguls. Buckingham is therefore an aid to love and happiness.

Thus, the last of the most rigid of the status symbols, the Rolls Royce, has been brought within the reach of anyone with modest means. Buckingham Livery's charges are only $9 per hour chauffeur driven, of course – and they have special theatre and shopping rates which further reduces the cost of such a rental. Another unique feature offered by Buckingham Livery is their airport pickups. The most onerous part of air travel is the waiting at the airport for baggage to be unloaded, collected and lugged to a waiting taxi. Buckingham Livery eliminates this by sending a ***station wagon with each limousine***. The passenger immediately departs for his hotel or home; the baggage is delivered within an hour, free of charge.

Executive offices are at 349 East 76th Street. The phone number, YUkon 8-2200.

Sic Gloria Mundi.

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LUSTRE is the magic in the new fashion fabrics that are sweeping the Continent . . . in knits, brocades and the smoother cloths.

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For non-apparel fabrics, requiring extra long finishing periods, it's New Fairtex *highly caustic-resist* Metallics.

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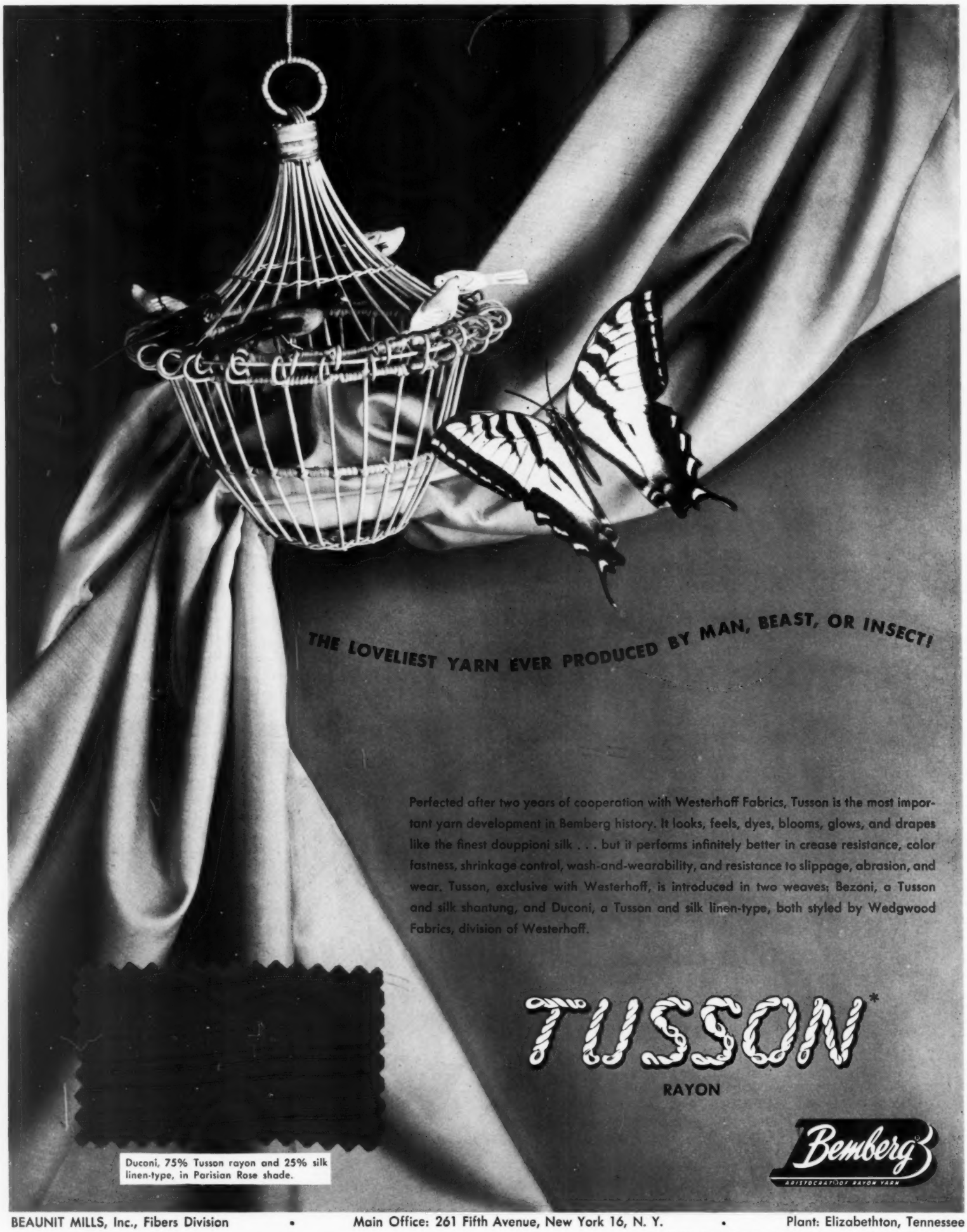
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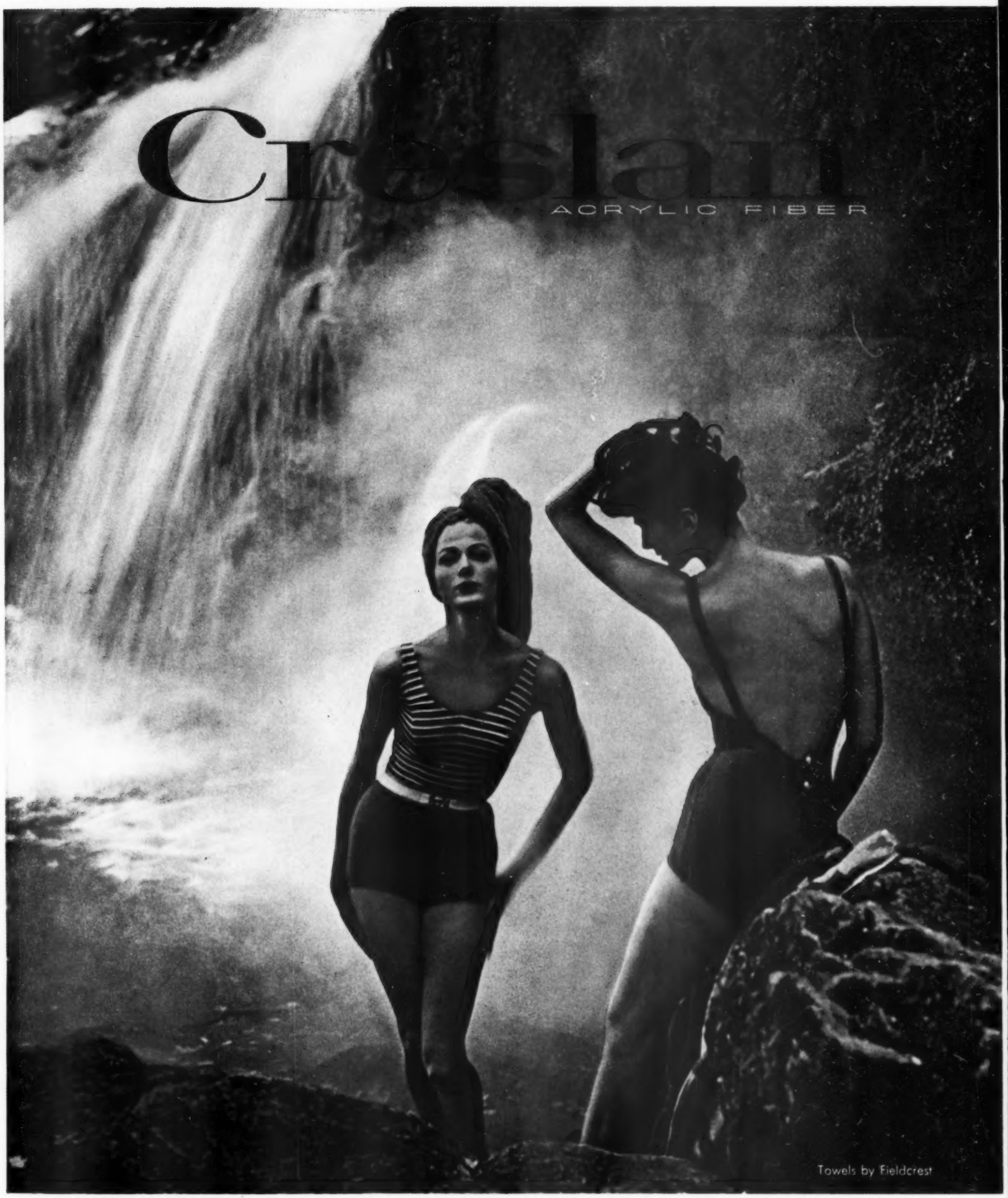

COLE OF CALIFORNIA finds the secret of "spray-light knits," the lightest fabrics that ever gave you an instant figure. It's Creslan, the fiber that is turning the tide of fashion. Dries fast, stays color-new, looks sensational every inch of the way! Fabric by Fair-Tex, of **68% Creslan acrylic fiber, 21% cotton, 11% rubber.** Junior striped maillot, $17.95. Misses back-plunge maillot, $17.95. I. Magnin, San Francisco; Sakowitz, Houston; Lord & Taylor, N. Y. Cyanamid makes the Creslan acrylic fiber; Cole makes the swim suits. American Cyanamid Company, New York.

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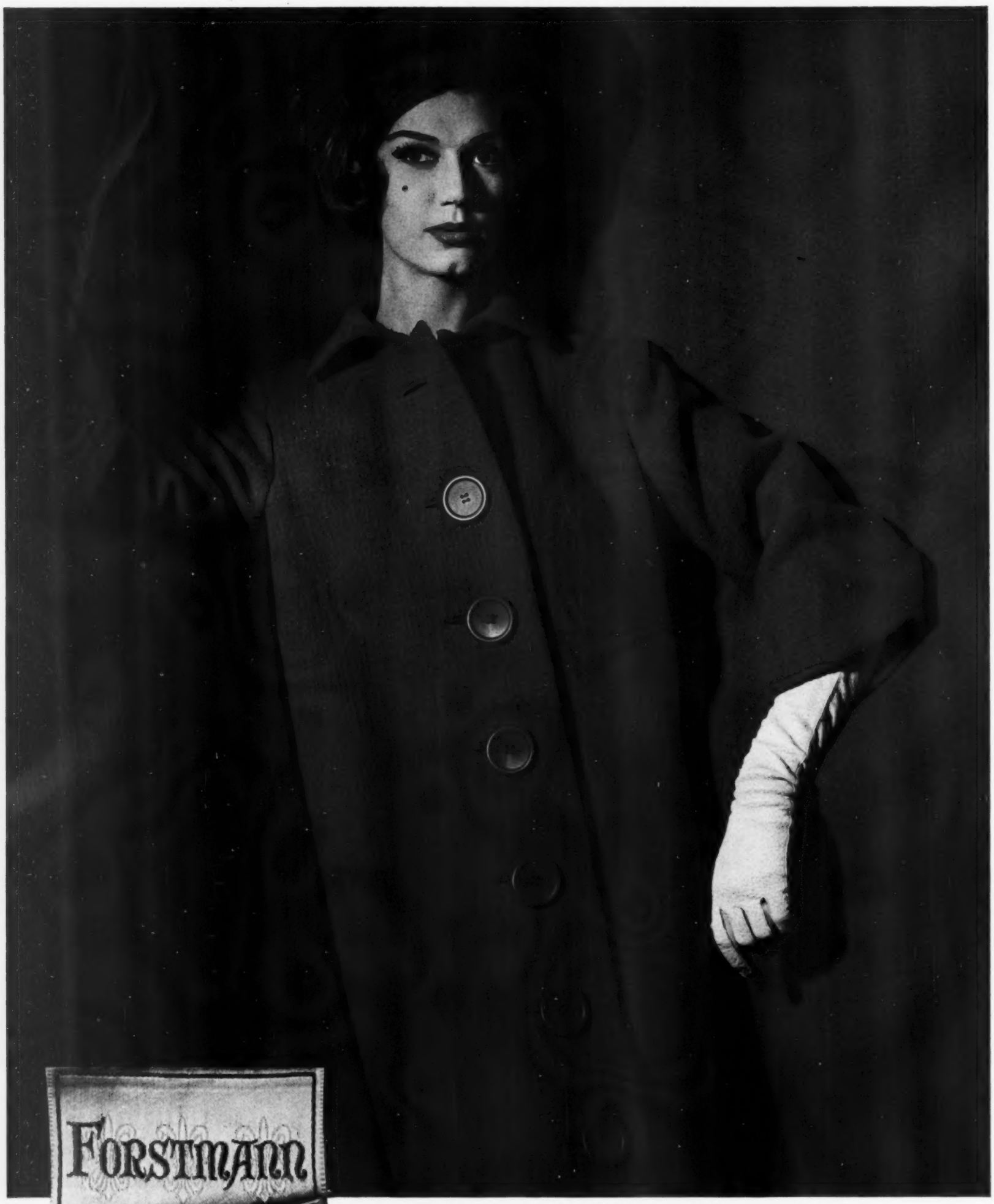

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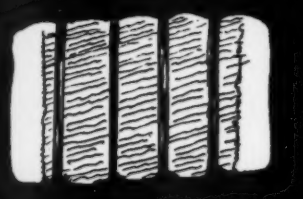
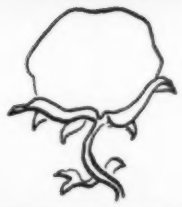


WHITHER NATURAL FIBERS?

What are the prospects for the natural fibers in the 1960's?



What role does fiber blending play in the textile picture?

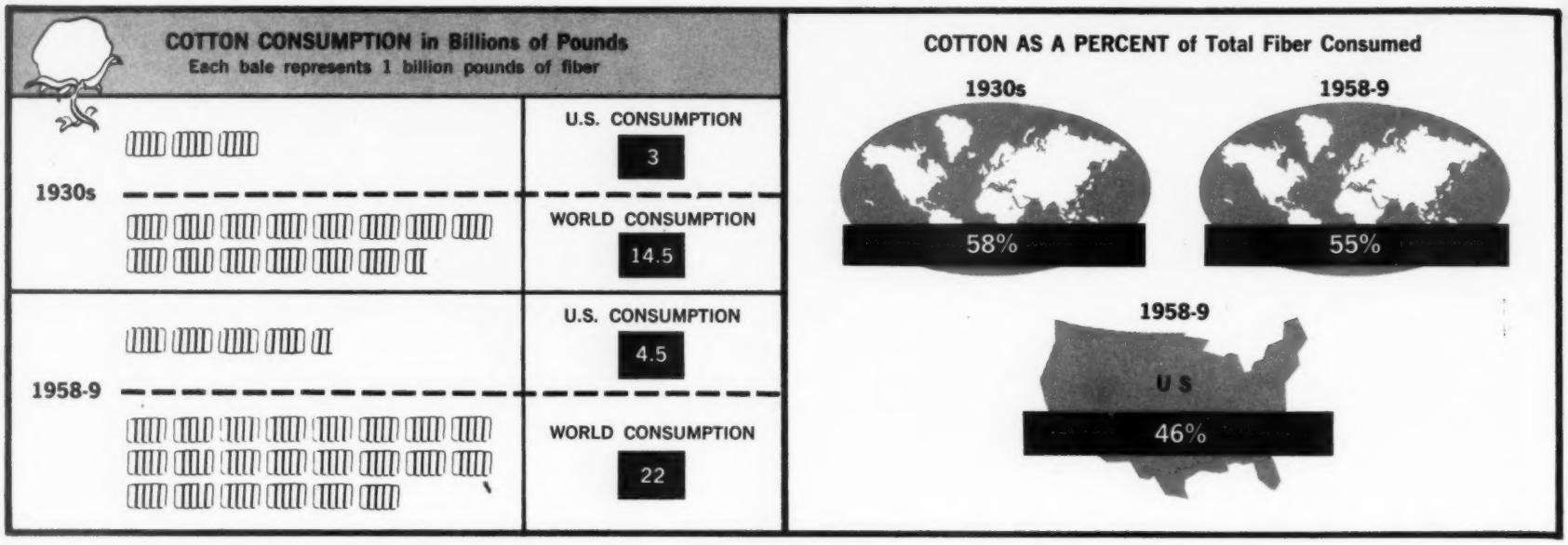
What is the present position of cotton, wool and silk on the world market?

Which markets are still dominated by the natural fibers?

What inroads have the man-made fibers made in major textile markets?

How serious are the problems facing natural fiber producers and what course of action should they follow?

The rapid growth of man-made fibers has challenged the natural fiber industries to re-examine the traditional formulas by which they operate. If they are to retain their markets, they must move forward boldly on both the design and promotional fronts. To do this creatively and with perspective, it is vital for them to see clearly the broad outlines of the picture before them. We therefore urge every member of the textile industry to read carefully this forward-looking analysis prepared by the Editors of American Fabrics in conjunction with Werner Textile Consultants.



THE 1960's ARE CHALLENGING to both the United States and the world. The challenge is political, social, and economic. For the textile industry this decade holds great problems but equally great opportunities. As with all branches of business, the textile industry faces the need to develop a dynamic formula which will lay the basis for future progress. For the natural fiber industry the problems are doubly serious because of the growing competition from man-made fibers. But the problems are not insoluble ones and it is in an effort to gain perspective on the total picture that we present the following analysis.

The question we pose is, "Whither Natural Fibers?". What directions are they likely to take and what prospects can they be expected to have during the coming decade?

New Fibers — Improved Fibers and Blends

For the United States it seems fairly certain that the present trend towards the blending of natural with man-made fibers will continue. We look for ever-increasing efforts to develop improved fibers in both categories as well as improved blends which take advantage of inherent properties.

There will also be considerable energy spent in the discovery of new man-made fibers. Research in this area will inevitably move in the direction of producing fibers which match the aesthetic and comfort features offered by cotton, wool, and silk – and the attempt will be to achieve this at prices which can attract a big volume market. Such a potential is unquestionably alluring. Consequently those branches of the industry which now depend on natural fibers for all or part of their volume, will be challenged to expend increasing vigor on improving their products.

For example, natural fibers have already lost a considerable segment of the market for industrial fabrics. The superior abrasion and chemical resistance, the increased tensile strength, the lighter weight, and hydrophobic properties of various man-made fibers, make them especially adaptable to industrial uses. Some aspects of the home furnishings industry also lend themselves to presently available man-made fibers. However, many apparel and home furnishing markets are still dominated by natural fibers. It is in these areas that blends are becoming more important. For cotton, wool, and silk producers to retain their traditional markets it is therefore imperative that they recover the initiative.

EDITOR'S NOTE: Werner Textile Consultants, whose marketing staff worked closely with the Editors of American Fabrics in the preparation of this article, has long been known as one of the outstanding consulting organizations in the textile field. In approaching this subject, its experts were able to draw upon a wide background of experience in servicing all branches of the textile industry, from production to marketing. Their conclusions, combined with those of AF's editors, are offered in the hope that they will stimulate thought and provide the basis for future action.

The World Will Follow U. S. Pattern

World-wide markets—with some time lag—will undoubtedly develop similarly to those in the United States. In less developed areas of the world it is more economical today to increase the use of natural fibers. Labor is relatively inexpensive and little capital is required to begin. Also, minimum cost production can be reached at low levels of output. However, as standards of living rise throughout the world, other areas will begin to erect man-made fiber plants. Europe and Japan are reaching economic levels which encourage the use of improved fiber and fabric design through blending. Consequently, we see man-made fiber plants being built and operated in these areas on an increasing scale.

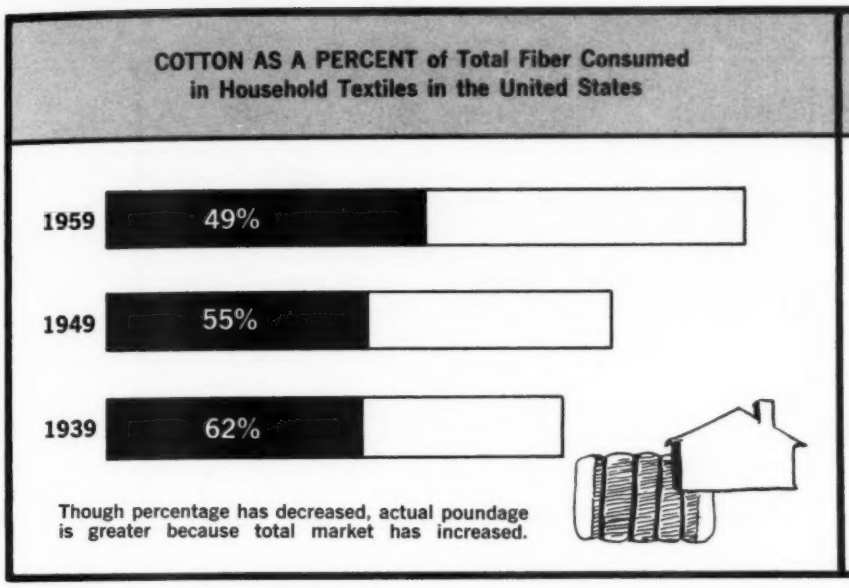
The long-range path of fiber development and production throughout the world will probably be similar to that of the United States. Some fibers will be perfected on one continent, others on another. We will exchange knowledge and experience, and all will benefit.

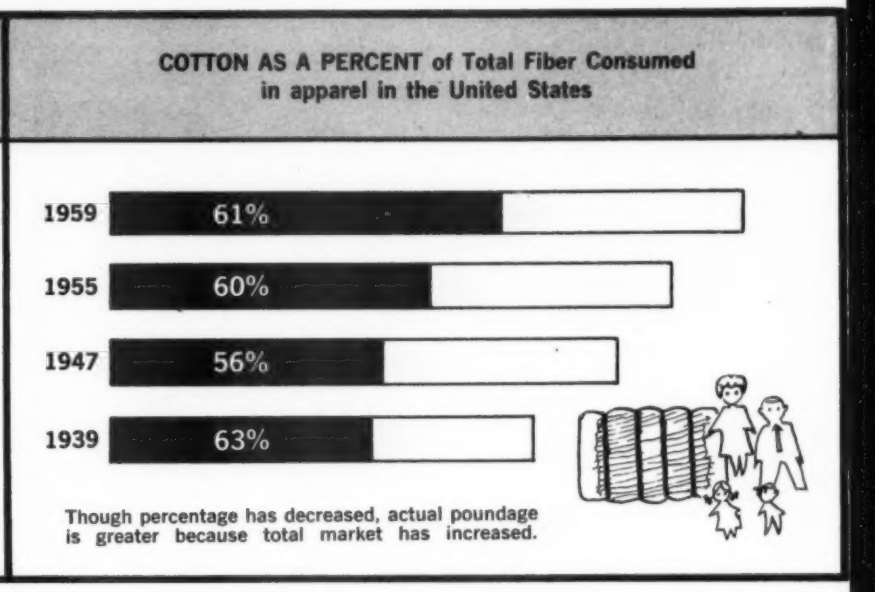
Direction for the Coming Years

We know the past, for it has been written. The future is still to be recorded. Only a few score years ago, all fibers were either harvested, shorn, or spun by silkworms. Then, with the advent of the 20th Century and its spectacular developments in technology, chemists produced the first successful man-made fiber. There were no headlines, no parades, no cheering crowds. It was one of those scientific advances which is little noticed at the beginning and the great potential was not immediately grasped.

The New Factor of Fiber Blends

It was not until the end of hostilities in 1945 that the development and production of man-made fibers hit their stride. At the same time, the textile industry turned towards improving the production and modifying the characteristics of the natural fibers. The competition grew strong but at this point a new factor entered the picture in the form of blending the man-made with the natural fibers to take advantage of the properties inherent in each. Today this is perhaps the most significant development in the whole textile


COTTON AS A PERCENT of Total Fiber Consumed in Household Textiles in the United States
1959
49%
1949
55%
1939
62%
Though percentage has decreased, actual poundage is greater because total market has increased.



picture. For the future, we can confidently look to a continuation of this mixing and blending of natural and man-made fibers. There is a place and a need for both.

The art of blending fibers is an old one but never before in textile history has it been as important as it is today. Each fiber has characteristics that are advantageous for each projected end use. Cotton is highly absorbent and, therefore, comfortable to wear next to the skin. Polyester fiber has a very good abrasion and chemical resistance. A blending of the two has therefore proved highly successful for such apparel items as men's and women's shirts and blouses and men's summer suits and slacks. And there are other equally important blends specifically designed for particular end uses. Among the more successful blends in the United States have been polyester/cotton, polyester/wool, acrylic/wool, rayon/acetate, rayon-acrylic, and polyester/rayon. Mills have even promoted blends of three fibers with success.

The Long Path to the Present

Since man first began to clothe himself, he has utilized three basic fibers – cotton, wool and silk. Cotton was the least expensive. This, combined with its great versatility, made cotton applicable to almost all purposes. Wool was the fiber of warmth, the long-wearing fiber grown on the back of sheep. Silk was the luxury fiber, used for fine, soft garments, for bright and gay occasions. There were other natural fibers like flax, jute and hemp. Flax has long been used to make fine table linen, apparel and home furnishings fabrics. Jute and hemp have industrial applications, such as rope, twine and cordage.

Cotton — Still the Reigning Monarch

During the decade of the 30's, roughly 58 per cent of all fiber consumed in the world in apparel, household, and industrial end uses was cotton. In 1958-59, roughly 55 per cent was still cotton. Last year, in the United States, approximately 46 per cent of fiber consumed was cotton. Thus, in spite of the development of the man-made fibers, the overall dominance of the market by cotton has fallen only 3 per cent on a world-wide basis, during these two decades. From the standpoint of absolute consumption, approximately 14.5 billion pounds of cotton was consumed annually in the world during the 30's. In 1958-59, this figure rose to over 22 billion pounds. In the United States alone in the 30's, just over 3 billion pounds of cotton was consumed each year. In 1959, this figure rose to 4.5 billion pounds.

Clearly, cotton has not lost its dominating position in the world textile markets. What is the reason for cotton's position? Simply stated, cotton combines a series of highly desirable features. It has good abrasion resistance, good tensile strength, a high rate of moisture absorbency, a soft hand, good dyeability, a low price compared with most other fibers, and the ability to be shaped, treated, and modified so that it performs satisfactorily in almost every end use.

Many other fibers may be superior to cotton in one or more aspects, but no one fiber combines so many desirable features and such versatility at such a low price.

A Big U. S. Market for Cotton

It is interesting to look at the United States market for cotton. Just before the Second World War, approximately 63 per cent of all fiber consumed for clothing was cotton. Eight years later this figure had fallen to 56 per cent. Both rayon and nylon were then available. But, by 1950, cotton's overall position in apparel began to rise. In 1955, cotton represented 60 per cent of all fiber consumed in apparel; in 1959, 61 per cent. It has not reached its pre-war position, but cotton's strength is more apparent today than ever before. Its use in high fashion apparel is on the upswing and its use in blends with man-made fibers accents its position.

In the United States the future of cotton in apparel markets will develop from a solid base. We believe cotton will maintain its present relative position and increase its absolute consumption as the overall market grows.

In apparel markets outside the United States cotton is also in a very strong position. For reasons mentioned earlier, cotton production and consumption will steadily increase for the foreseeable future in the less-developed countries.

Cotton Leads in Household Textiles

For household end uses cotton still holds the top position. Other fibers have been tried for bed linen and towelling but these experiments have only proved cotton's superiority. Twenty years ago cotton represented 62 per cent of all fiber consumed for household uses. This figure declined to 49 per cent in 1959. However, in absolute terms, because of growth in the overall market, approximately 250 million more pounds of raw cotton were consumed in the manufacture of household items in 1959 than in 1939. We see clearly that although man-made fibers have won an increasing share of the market, the market itself has grown about 62 per cent. Therefore, everybody has a larger market for their fiber.

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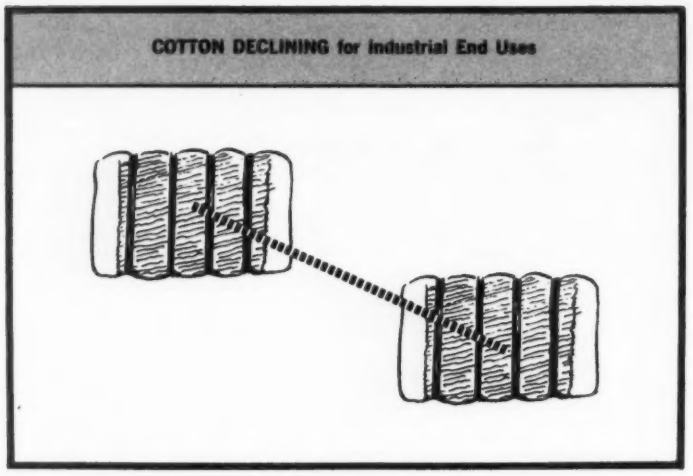

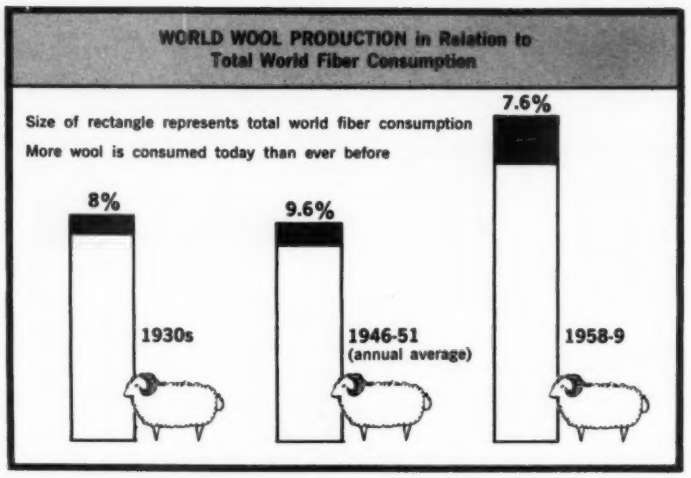

Cotton Waning for Industrial Textiles

For industrial end uses the picture is less optimistic. Here the demand is for a strong, lightweight fiber, one that does not necessarily absorb moisture. Cotton has lost part of its share of this market and also decreased its use in absolute terms. In the United States in 1959, it was estimated that cotton represented 24 per cent of the total poundage of fiber consumed for industrial textiles. In industrial applications the need for tensile strength, abrasion and chemical resistance, light weight and low absorption, leads manufacturers to synthetic fibers such as nylon, polyester, high tenacity rayon, and most recently the polyolefins. Often these fibers are used in filament form. The future for cotton in industrial markets is limited. Assuming the present trend continues (and we see nothing on the horizon to change it) cotton will continue to lose its grip as prices of man-made fibers continue to decline.

Outside the United States it may be some time before significant quantities of synthetic fiber are available to replace cotton in industrial applications. However, in the long run, where tensile strength and abrasion resistance are the prime requisites, cotton will not be able to hold its own. We must remember though, that many end products such as flour and feed bags, book bindings, many tapes and gauzes, tobacco cloth, wiping cloth, and other applications do not require man-made fibers and in certain cases are superior when made of cotton.

Wool — Consumption Still Rising

For years we accepted wool and took for granted its many important properties. As in the case of cotton, it was only after the man-made fibers entered the picture that we began once again to recognize its virtues. Today, more wool is consumed throughout the world than ever before. Figures show that during the 30's, approximately 2 billion pounds were produced on a world-wide basis. Today this figure has grown to 3 billion pounds. There are now just under one billion sheep raised throughout the world or approximately one sheep for every two people. In 1959 it was estimated that wool accounted for approximately 12 per cent of the total poundage of fibers consumed in U. S. apparel markets.

Wool's position in the apparel market today is quite firm. In fact, as in the case with cotton, increasing quantities of wool are being blended with man-made fibers in order to take advantage of wool's unique natural properties which have, as yet, not been duplicated in the laboratory.

Generally wool is divided into three classes: Merino, cross-bred, and carpet. The first two are used principally in apparel; the third in weaving carpets. Carded, short-staple fibers are used to produce woolen yarns and fabrics. Finer, longer-staple fibers go into worsted yarns and fabrics having a hard, smooth texture such as gabardine, whipcord and serge. In the apparel markets the finest fabrics used in men's and women's clothing are still woven principally from 100 per cent wool and it is only recently that fine blended yarns of polyester/wool and acrylic/wool have been produced on the worsted system.

Wool, therefore, continues to occupy a prestige position in the apparel fields. But it is being challenged, and it can only maintain its present position if its producers devote their maximum creative efforts to expanding its beauty and versatility in the demanding field of fashion.

Wool Poundage Grows in Carpet Industry

When we view wool's position in the carpet industry, we again see large competitive forces each struggling to increase its share of the total. However, the total is growing. In 1950, approximately 86 million square yards of floor covering were produced in the United States. By 1959 this figure had grown to approximately 140 million square yards. Therefore, even though wool's share of this market dropped from about 68 per cent in 1950 to about 48 per cent in 1959, more wool was consumed in the production of carpets and rugs last year than 10 years ago.

In the overall picture wool's future cannot be forecast with any certainty. Since it is a more specialized fiber than cotton, its markets are necessarily more restricted. Great effort will need to be expended on the part of the whole wool industry – from the sheep farmer through to the producer and the retailer – in order to improve the properties, expand the aesthetics of wool fiber and fabric, and promote the finished product. If this is not done, then the man-made fibers – under the ever expanding programs of research, development and promotion by the chemical companies – will slowly move in on wool's major markets.

Silk — Supreme in the Luxury Market

Silk has always been regarded as a luxury fiber, today more than ever. It has always been limited in both its production and consumption and today – as in the past – it accounts for only a minor fraction of world fiber usage. For 1959, world production of silk was listed at 89,000,000 pounds, or approximately one-tenth of one per cent of all fibers produced. The main producers of silk are Japan, China, India, and Soviet Russia with Southern Italy also producing small quantities.

Competition from man-made fibers began to be felt during the 30's. Due to the war, production of silk fell 75 per cent between 1939 and 1946. By then, rayon and nylon had replaced silk in many areas. However, in certain special applications, silk's excellent affinity for dyes, its heat-preserving property as well as its absorbency, still give it supremacy, especially for textiles of the highest quality.

There will always be a market for silk. In fact, as world living standards rise and more people look for products with the highest aesthetic qualities, the demand for silk may actually increase. Price considerations and the limitations of nature, however, will inevitably prevent this most luxurious of fibers from ever reaching the volume proportions of the other major natural fibers.

And even the limited market for silk cannot today be taken for granted. As with wool, its position can be maintained and extended only if the silk industry accepts the challenge of the times and produces more varied and beautiful textiles to meet the needs of the fashion world.

Silk also faces the challenge posed by the performance properties of the man-mades. For some time now, various branches of the silk industry – both in this country and abroad – have been experimenting with the development of a washable and stain-resistant finish for silk. It is time for this important program to be given top priority by silk management because the successful development of such a program can do a great deal to enhance the image of silk in the minds of both consumer and trade.

Nor can the industry afford to disregard the promotional challenge of the man-made fibers. American Fabrics has often spoken of the emotional appeal silk has for women. It is in this direction, we believe, that future promotional efforts must be made in projecting the story of silk to a wider public.

Flax, Jute and Hemp

Flax, jute and hemp round out the picture of the major natural fibers. Flax is used principally in the manufacture of household fabrics such as table linens, drapery and upholstery. It also finds secondary uses in a variety of apparel items for both men and women. With the development of the cotton gin during the 19th Century, Flax lost a great deal of its former importance and continued to decline in consumption for many years. In recent years there has been a modest revival of interest in flax due principally to the industry's concentration on quality, high fashion linen fabrics for both apparel and the home. And this has been stimulated by the development of blends with man-made fibers. These are the obvious areas for its future development but it continues to remain a luxury fiber with only a minor position (.1% of total world fiber production) in the total textile picture. We see no prospects for a change.

Jute and hemp find their chief application in industrial fabrics such as bagging, rope, twine and cordage. However, they are slowly losing these markets to the man-made fibers. We expect the consumption of these two hard fibers to continue to decline, assuming their respective prices continue to increase and the prices of the man-made fibers continue to drop. However, we should not count these two fibers out too quickly. In 1958-59, for instance, just under 8 billion pounds of hemp and jute were produced in the world and this volume is second only to that of cotton.

SUMMARY — Where do we go from here?

The increasing use of man-made fibers presents the natural fiber industries with the challenge of the 60's. Since the development of the first man-made fiber, the chemical companies have spent sums without precedent in the history of the textile industry – for basic research, for product development, for advertising and sales promotion. They were determined to gain a beachhead in the fiber market and expand their position as the situation allowed. Their huge investments in new fibers have emphasized the fact that they must continue to develop their share of the market. Therefore, it becomes vitally important to evaluate the present position of natural fibers in the United States as well as in the rest of the world, and to attempt a forecast for the next decade.

The natural fibers today hold approximately 70% of the total fiber consumption in the United States and approximately 85% in the world. However, this picture is by no means static. When a new fiber receives the consideration of top management and a research budget is established, other departments are brought into the picture. Market research determines possible markets for the new fiber. Product development determines how it should be used.

Advertising and sales promotion determines how to get it used – get it used in natural fiber markets! For instance, we find that in the United States in 1959, man-made fibers were used for approximately 20 per cent of the market in men's, boys', children's and infants' wear; for about 25 per cent of the total home furnishings market; and for approximately 45 per cent of industrial fiber products. Man-made fiber manufacturers have obviously been successful in gaining an increasing share of the natural fiber markets. Needless to say, their efforts will continue. This, therefore, is the challenge of the 60's to the natural fiber industries. It remains for the natural fiber producers to accept this challenge, to improve and promote natural fibers in order to make them more attractive to the consumer.

New Developments in Finishing

The most successful effort to date has been the development and promotion of resin finishes for cotton fabrics to make them wash-and-wear. With this improved finish, cotton has won back important segments of several apparel markets, such as men's shirts and women's summer dresses.

Recently a new finish was developed for wool. It enables cutters to put permanent pleats in men's suits and slacks. If successful, this may help to recapture some of the gains made by man-made fibers and blends.

Man-made fiber producers in the United States today invest in advertising more than twenty times the sum used to advertise the natural fibers. Yet, these same fiber producers sell less than 1/3 the total poundage of fiber consumed. The natural fiber producers must face this challenge.

The Future — Fiber Co-existence

Actually, in the long term, we can expect a balance. Overall markets are growing as the standard of living rises in the world. Assuming we do not destroy ourselves by our own fears, both natural and man-made fibers will have their place in the economic picture. We will see more and more blending of fibers in order to capture the advantages and reduce the disadvantages of each. For it is in this spirit of blending that man has always made his greatest progress.

There is room for both natural and man-made fibers in our expanding economy and – as we stated in our previous article – we believe the future of the textile industry lies in fiber co-existence. But in the textile industry – as in nature and in society – nothing remains static or can long survive if it does not adapt itself to its environment. In the long run, it is the improvement of quality and beauty in a product, combined with the effort spent in communication, which gives it enduring public acceptance. Here lies the true challenge of the 60's, not only for the natural fibers but also for the man-made fibers as well. ●

However it is washed and worn Everfast will hold its Color

YOU don't have to give washing instructions with garments made of Everfast Suiting. No matter how it is washed and worn, it will *never fade!*

We know—because we've washed Everfast with the strongest soaps made. We've boiled it in washing soda. We've treated it with solutions of chlorine and other bleaching agents. We've exposed it to sun, wind, rain and salt air for weeks. And not an iota of change could we make in Everfast with any of these tests.

You can sell every garment made of Everfast on a cast-iron, money-back basis. We issue to every purchaser a legal, signed and sealed guarantee that if Everfast Suiting for any reason does not hold its color under any and all circumstances, we will refund not only the purchase price of the material, but also THE COST OF MAKING THE GARMENT.

Everfast Suiting is the greatest proposition ever offered to the cutting-up trade on a wash fabric. It is absolutely

FAST TO SOAP AND BOILING
FAST TO SUN AND WEATHER
FAST TO PERSPIRATION AND
FAST TO EVERYTHING IT
A BLOUSE, DRESS O

Dyed by a special proce
wide—mercerized—and
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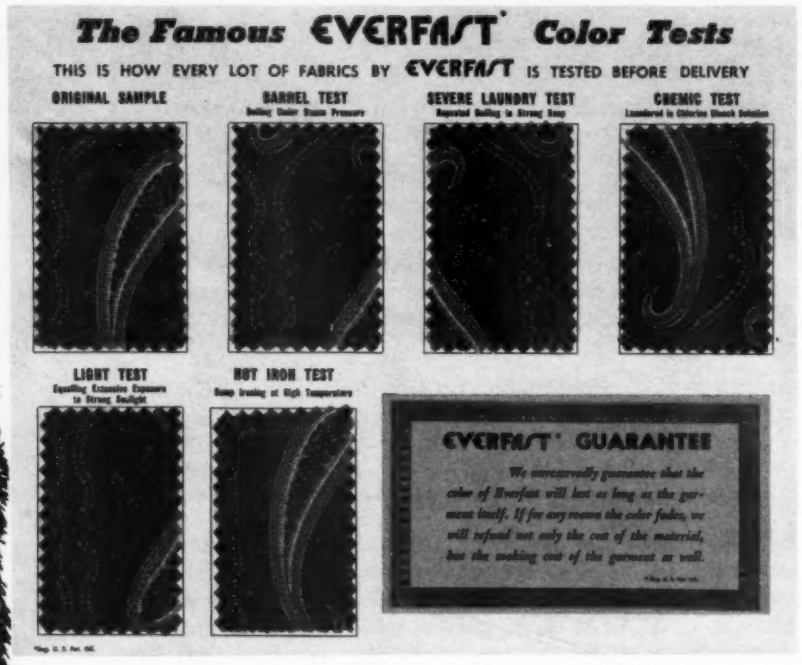

The Famous EVERFAST Color Tests
THIS IS HOW EVERY LOT OF FABRICS BY EVERFAST IS TESTED BEFORE DELIVERY
ORIGINAL SAMPLE
BARREL TEST
Boiling Under Steam Pressure
SEVERE LAUNDRY TEST
Repeated Boiling in Strong Soap
CHEMIC TEST
Laundered in Chlorine Bleach Solution
LIGHT TEST
Equalling Extensive Exposure to Strong Sunlight
HOT IRON TEST
Steam Ironing at High Temperature
EVERFAST GUARANTEE
We unreservedly guarantee that the color of Everfast will last as long as the garment itself. If for any reason the color fades, we will refund not only the cost of the material, but the making cost of the garment as well.

ABOVE. The five rigid tests to which all Everfast fabrics are subjected are illustrated here, together with the text of the guarantee which has never changed in forty years.

LEFT. One of the original Everfast ads which appeared in 1921.

COLOR GUARANTEED

For the Life of the Fabric

THE NAME "EVERFAST" is by now so much a by-word in both the apparel and home fabric fields that many people have forgotten what it means and how it originated. Like many of the great brand names which emerged before the intense competition for brand identity set in, this name was conceived as a literal projection of the product qualities it identified. Fabrics by Everfast, from their beginning, were – and still are – backed by an unqualified color guarantee.

One of the original company guarantee ads which launched Everfast on its career, is reproduced on these pages. It is dated 1921 and it states without equivocation that the Everfast guarantee covers the colorfastness of its fabrics for the life of the finished product made out of them. The guarantee covers not only replacement of cloth but also reimbursement for the cost of manufacturing the garment or home furnishing which uses the cloth.

Why could Everfast make this bold claim with absolute security and what has this meant to the company during its forty years of successful operation

Only Seven Colors in 1921

The Everfast guarantee was based on a group of special

A page from a recent Everfast dealer-aid brochure shows room setting in color alongside swatches of suggested fabrics.

COURTESY GOOD HOUSEKEEPING

cotton dyestuffs which were developed in England. By acquiring the American rights to the process, Everfast was able to launch a program which was quite unique in the field at that time. In those days few textiles could be offered as truly colorfast and even the original Everfast range was able to guarantee only seven colors. It took complicated testing and rigid standards of control to process the seven colors then available. And today — when the Everfast range of colors covers the full spectrum — the same rigid standards are applied to all fabrics which go out under the company label. The exhaustiveness of these tests is revealed in the test sheet reproduced here. Unless the Everfast fabric passes all these tests with flying colors, it is never shipped.

Returns are Negligible

These tests are Everfast's insurance policy. Because of them, returns and claims have been almost non-existent. "Negligible" is the word used by President George B. Adams. In the long, 40-year history of the company he can remember one instance in particular of a dye lot which did cause trouble. This was a color which was improperly processed and shipped out in error before the tests were made. When the tests caught up with the shipment and the weakness was discovered, the company wired every buyer to return the goods at Everfast's expense. Today, the Everfast guarantee is so much taken for granted that most major retail organizations — who maintain their own testing facilities — no longer test Everfast fabrics. Their guarantee is their bond.

Schiaparelli's famous feather print was designed for Everfast in 1937.

There are few firms in the textile industry which can match the color guarantee Everfast places on all its fabrics. Now 40 years old, this guarantee has been the guiding principle in building the firm's outstanding reputation for the level of its taste and the quality of its product.

A Guaranteed No-Iron Cotton

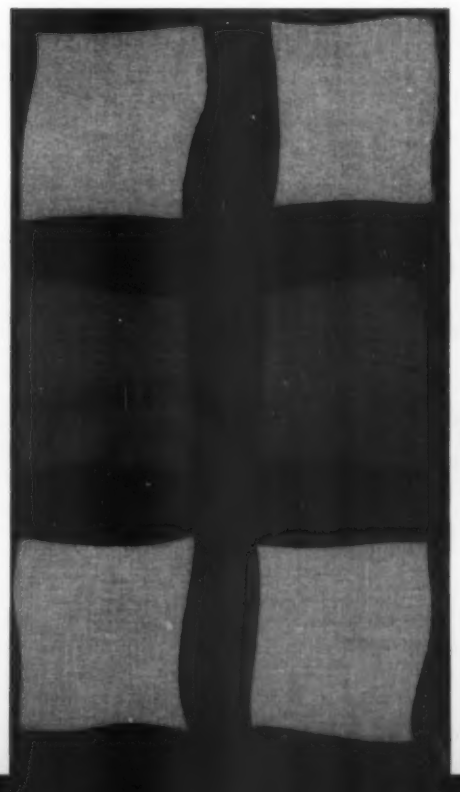
With modern dyeing and printing technology, Everfast is now able to produce and guarantee every color and fashion shade required. But its quality standards and rigid specifications have never relaxed. For many years only cotton fabrics would pass these specifications. Eventually some spun rayons were introduced, but only after they had met all Everfast standards. The outstanding example of this company's integrity is in the area of no-iron cottons. For the past five years, every cotton fabric in the Everfast line has been resin-finished by the same basic process for which many producers have claimed the no-iron label. But during these five years Everfast has never offered its cottons as no-iron fabrics because it was not satisfied that such a claim would measure up to the performance expected from its products. Only recently, after they tested and adopted the BanCare process developed by Joseph Bancroft & Sons, were they willing to offer their cottons as no-iron.

Discharge vs. Application Printing

On the level of design, the Everfast colorfastness guarantee has imposed seeming limitations. Yet these limitations have been turned into advantages. This is most dramatically illustrated in the two Everfast cottons swatched on these pages. They are representative of many similar prints in the

(please turn)

One in the group of Mexican designs created for Everfast in 1938 by the painter Covarrubias.



Brilliantly colored block design was inspired by the Voodoo celebration of Haiti in 1949.

COLOR GUARANTEED For the Life of the Fabric

(continued)

Everfast line. They look like discharge prints and have the deep-tone shadings typical of such prints. But Everfast has always taken the position that if a dyed color can be discharged (or removed) the color cannot be considered fast by its standards. They therefore refuse to print by the discharge method and the two fabrics shown here are actually application prints produced in Everfast's own design studios under the supervision of Vice President Henry A. Portong. The effect has been achieved by sheer ingenuity of design and by marvelously accurate printing techniques. It is hard for anyone but a technical expert to tell the difference and, though the process is more costly, it enables these fabrics to come under the Everfast guarantee.

A Reputation for Good Design

On a different score, the Everfast guarantee has set the high fashion tone for which the fabrics themselves are the most eloquent spokesmen. This guarantee of quality has geared the company's design approach to the taste levels of a discriminating audience. As early as 1928 Everfast sponsored cottons for evening wear. In 1934, such famous Paris couturiers as Heim, Schiaparelli and Dilkusha created Everfast designs. In 1938, the Mexican painter Covarrubias produced a group of imaginative and successful Everfast prints. In 1949, the Voodoo celebration in Haiti was the inspiration for a brilliant group of cottons. Today, in the women's and men's wear field, as well as in home furnishings, the name Everfast carries with it a design reputation which earns the respect of both customers and competitors.

A Belief in Rising Public Taste

This sophisticated approach to textile design is perhaps the dominant note of the Everfast operation and it finds its most dedicated spokesman in George Adams, its president. Mr. Adams is outspoken in his convictions. He says: "I believe the taste of the public is far ahead of the average retail store offerings. Through the class magazines, through the fashion pages of the daily press, through motion pictures and even television, the consuming public is continually exposed to the newest trends in design. This inevitably makes for receptivity to new ideas in which style and eye appeal are the important factors.

"As a result I believe the American public is more discriminating today than ever before in our history. This is true not only in textiles but in all product design. In the apparel field it becomes more noticeable each season. In the home furnishings field it has been slower to develop but here too, each year shows a decided improvement. Many forward-looking retailers have realized the possibilities inherent in this trend to better taste, but unfortunately, not enough to satisfy the growing needs of the consumer. I am more convinced than ever that the more quality and good taste the public is offered, the more it will buy."

A Wide and Sophisticated Market

The list of Everfast's customers is the best demonstration of its position in the textile field. Among women's wear manufacturers it includes such firms as Cole of California, Herbert Sondheim, Rose Marie Reid and Sportlane Deb. In men's wear it has fashion names like Hathaway, Izod and McGregor. In home furnishings it lists decorator-jobbers like Stroheim & Romann, Lusky White & Coolidge, S. Harris and Jofa; furniture manufacturers such as Heritage, Simmons and Drexel; bedspread manufacturers like Nettle Creek, Craig and Sumergrade. In the export field, which has traditionally been a one-way street as far as textiles are concerned, Everfast has customers like Harrod's in London, Printemps in Paris, Innovation and Bon Marché in Brussels, as well as accounts in Peru, Australia, New Zealand and South Africa.

From all this there emerges a picture of a company whose integrity, whose devotion to quality and a high level of taste, has resulted in a 40-year history of growth and prestige. ●

"Regency" is an Everfast application print which has the deep-tone look of discharge printing and the additional virtue of being guaranteed colorfast. The fabric is "Petaldown," a long staple combed cotton satin used for drapery, slipcovers and outline quilting in upholstered furniture.

Sharply printed stripes in unusual colorings reveal the Everfast approach to sophisticated design. The example shown here is a fine lightweight cotton satin made of Supima yarns and finished for minimum care. Many of Everfast's fabrics are equally adaptable to apparel and home furnishings.

Detail from a fine Toile de Jouy in the Cooper Union Museum.

The Printing of Textiles

The printing of textiles is not unlike the process of dyeing. Instead of being applied to the whole cloth, as in dyeing, print color is applied only to specific areas of the cloth to achieve a planned design. Printing has often been referred to as localized dyeing. The same dyestuffs are used in both processes, but dye baths use liquid, and printing techniques start with a paste. The application techniques, of course, differ.

The history of textile printing is the developing story of the many different methods used from earliest times in applying colored designs to the surface of cloth. Many of the origins are vague, lost with the civilizations which produced them. Archeological investigation has not been too fruitful, since colors are destroyed with time and few actual samples of prehistoric textile prints have been discovered.

Resist Prints Came First

However, certain broad developments can be traced. It is known that the early Egyptians used printed fabrics. Wall paintings on the tomb of Beni Hassan (2100 B.C.) show costumes decorated with what appear to be printed designs. The early cultures of India were familiar with the technique of resist-dyeing and this may well have been the first form of textile printing. Resist-printing of wools was also used by the peoples who lived in the region of the Caspian Sea as early as 600-500 B.C. The early peoples of Indonesia, Java, and Peru are also known to have produced resist prints.

Printing with Mordants

Mordant painting, the foundation of modern madder printing, was used on very early Indian calicoes, as was Ikat or warp-printing. By the 5th Century B.C. the Greek historian Herodotus was able to describe printed garments worn by inhabitants of the Caucasus; during the 1st Century A.D. the Roman author Pliny wrote a detailed description of the mordant paint-and-dye method of printing used in Egypt.

Wood Blocks and Stencils

The use of wood blocks for printing either books or textiles is generally credited to the Chinese at some time during the 8th Century A.D. but there is also evidence that the Egyptians used printing blocks as early as 400 A.D. The technique later appeared in the Mediterranean countries, especially Italy, in the 12th Century and from there spread to the great printing centers of Europe.

China at a very early date, and later Japan, de-

please turn

veloped stencil printing into a fine art and thus laid the foundation for modern screen printing.

From Paper to Cloth

By the 13th and 14th Centuries, block printing was being expertly used by Rhenish monks in Germany to produce the initial letters on their illuminated manuscripts. From paper or vellum the process was easily transferred to textiles, and Germany became the center for an industry which simulated in print the rich and elaborate designs of woven textiles. By the 17th Century Augsburg in Germany was famous for its printed linens; competitive industries sprang up in Holland, Switzerland, Spain, France, and England.

The Vogue for Indiennes

The development of printed fabrics in modern times really began with the importations of Indian cottons by the East India Company in the early 17th Century.

The demand for these Indian prints, known as *palampores, Indiennes,* or *toiles peinte,* was so immediate and so great that the European manufacturers of woolens and other fabrics insisted upon governmental prohibition of their importation. By 1686 in France, the edict of kings not only imposed restrictions on importation and domestic manufacture but even private use of printed cottons was banned.

France Takes the Lead

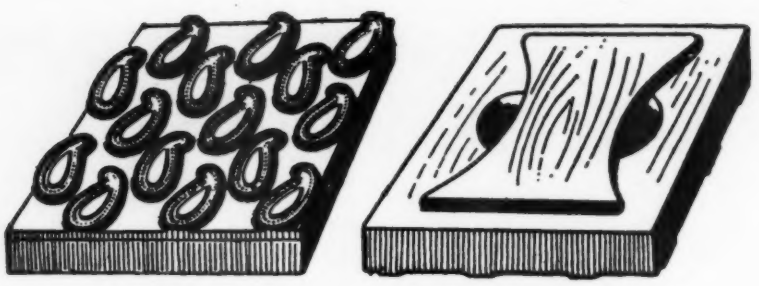
With every prohibition the demand increased. Smuggling and secret manufacture of Indian imitations throughout France merely added to their glamour. Ladies continued to turn out in their calicoes in spite of severe sentences; the least of which was a public stripping by the gendarmerie.

As England, Holland, Spain, and Switzerland found their trade with India and their local "counterfeiting" of the Indiennes highly profitable, French commercial interests withdrew their support of the embargoes. By the middle of the 18th Century all edicts were removed and printing of cottons in France began to reflect the artistic imprint of the Romantic Age.

With the establishment of the famous Oberkampf factory at Jouy in 1759 the great era really began. The genius of Christophe Philippe Oberkampf elevated textile printing to a fine art and made it a leading industry of France. Born in 1738, of Bavarian parents, he lived most of his life in France. His earliest experiences in textile manufacture were as his father's employee in Wisenbach. There he experimented in dye work and colorfasting by the use of mordants. By the time the manufacturing bans were lifted, he was ready to start his own business. On May 1, 1760, the first Toile de Jouy, designed, printed and dyed there, was ready.

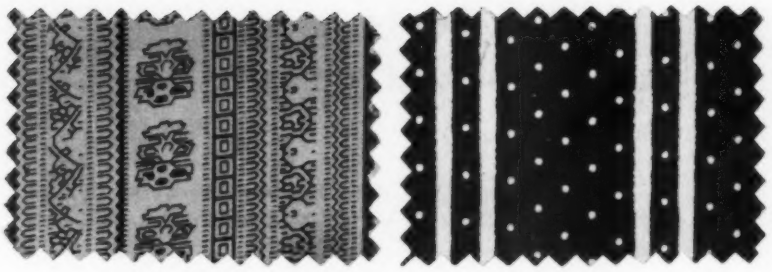
The Toiles de Jouy

Toiles de Jouy were an immediate success. A man of artistic perception as well as an inventive and competent businessman, Oberkampf attracted and



Front and back views of a wooden printing block such as is used in textile printing in the far East. The raised portion of the face is made partly of copper wire in the example shown.

An 18th Century English wood block printed textile.



Examples of application and resist printing. The white stripe and dot pattern, in the example at right has been printed before dyeing with a resist paste; the design at left is directly applied.

Detail from an early Toile de Jouy printed fabric.

hired artists of high caliber to design his textiles. By 1783 his factory had won such high favor that it was designated a Royal Manufactory. Ladies of the court demanded toiles designs from Jouy for housefurnishings as well as wearing apparel. To meet this market the simple flower patterns and decorative motifs inspired by the Indiennes gave way to more elaborate designs which show little restriction as to subject.

Series of Famous Designs

The factory at Jouy, and its imitators in other parts of France and England, depended heavily upon events of local or national interest to provide inspiration for design, and to keep their goods at the fashionable level. There are many examples of stock patterns which had a center motif replaceable at a moment's notice with a newsworthy item. Perhaps the most famous of these is the "Balloon Ascension," in which a dog motif was replaced by the rising balloon to commemorate the first ascension in Paris in 1783. Oberkampf showed his genius not only in being a good news editor, but in maintaining the fashionable level of his goods, as evidenced by their continued popularity through the numerous changes of regime from Louis XVI through Napoleon. It was the economic disorganization following the Napoleonic Wars, and the death of Oberkampf fifteen years earlier, which brought about the dissolution of the Jouy factory in 1830.

Roller Printing Sets New Pace

Oberkampf is sometimes credited with having originated roller printing but the first successful roller print operation was set up by a Scotsman named Bell, who had earlier (1770) invented a flat-bed method of printing textiles from engraved copper plates. In 1785 Bell had a roller print machine working at Monsey, near Preston, England. That same year, Adam Parkinson of Manchester added improvements to Bell's machine so that it would accurately register several colors. Almost immediately, the firm of Livesey, Hargreaves, Hall & Co. was in production at Preston turning out calicoes simultaneously printed in six colors by the roller method. Since that time roller printing has been so perfected and mechanized that today modern machinery can produce printed fabrics in as many as 16 colors at a rate of up to 200 yards a minute.

Screen Printing Most Recent

Screen printing—which uses the same principle as the ancient Chinese stencil print—is historically the most recent method of printing textiles. Lyons, France, seems to have been the first city to industrialize the technique, about 1850. By 1870 screen prints were being made in both Switzerland and Germany. During the early 1900's several attempts were made in England and the United States to put screen printing on a paying basis but it was not until the 1920's that it began to develop the stature of an industry. By 1926 France, Switzerland, Germany, Great Britain, and the United States were all producing commercially successful screen prints. More recently, this traditional hand operation was revolutionized by the invention of a Swiss machine which prints the screens automatically.

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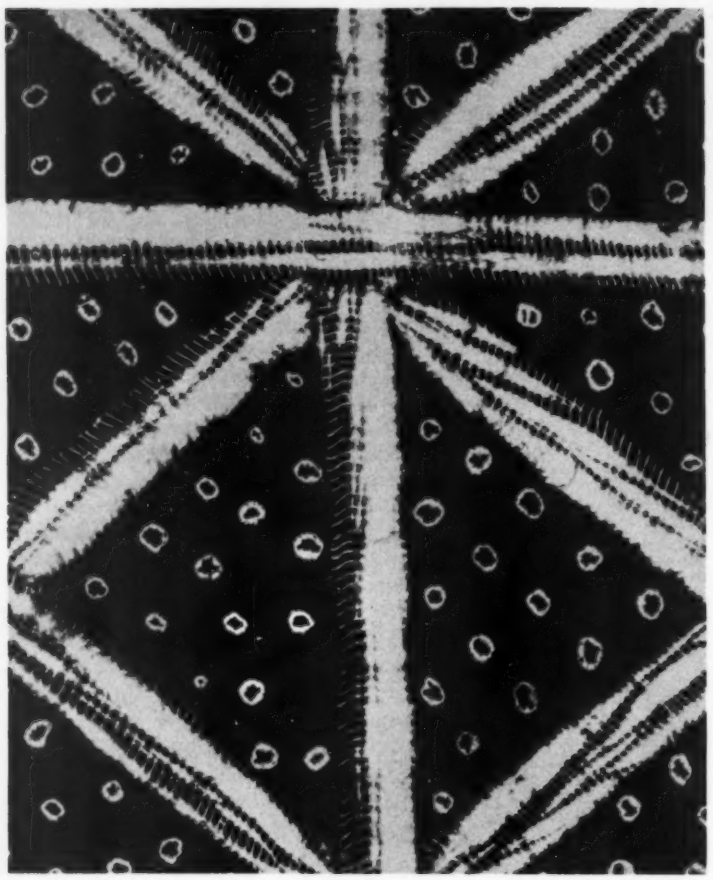

Above, a fabric illustrating the use of a combination of tie-and-dye with stitch-resist techniques; *below,* a batik tjap printed fabric; both dating from the present century. Courtesy of the Cooper Union Museum.

Printing Methods, Past and Present

In the following pages are described, in further detail, those processes for printing and coloring of textiles which are in use today in different producing areas; many of these form an important source for technical and design inspiration for the domestic industry and for merchandising.

Most of the methods listed in the historical development of printing are still in use today in various parts of the world. The older and more laborious techniques are now used only in the simpler, non-industrialized cultures where handicraft is still practiced. The overwhelming proportion of the world's printed textiles today are produced by the roller machine method and a smaller proportion by the screen method. All techniques, however, both ancient and modern, produce beautiful textiles.

Tie and Dye (Resist)

This is one of the earliest methods of decorating cloth, developed in the Far East. It is sometimes called Plangi and is based on the *resist* principle by which certain areas of the cloth are covered with wax which resists the coloring dye. When the wax is removed the design appears on the white ground of the cloth. In the Plangi method, small puffs of cloth were tied very tightly with wax threads. When the cloth was dipped into the dye bath, the wax-tied areas resisted the color and produced roughly circular white designs on a colored ground.

Stitch Resist

This was a form of tie and dye but more complicated designs could be achieved because the design areas were stitched rather than tied.

Wax Resist (Batik)

This is the basic resist technique still used by the craftsmen of Java in producing their elaborately colored batik prints. The designs are applied in wax, the cloth is dipped in dye, and the wax is then removed by boiling or using a solvent like benzene. The removal of the wax leaves a white design while the rest of the cloth is colored. This process must be repeated for each color used and there are examples of batiks using as many as 16 different colors to achieve the final design.

When the wax is applied by hand it is called *Tjainting* and uses a tiny spouted pitcher mounted on a pen. When blocks are used to apply the wax it is called *Tjap* printing. The blocks are made by inserting small strips of copper into wood to produce a raised design. The blocks are then dipped into hot wax and applied to the cloth.

In the European countries pastes made of rice or

other vegetable matter were generally used instead of wax.

Warp Print

The Indonesians call this *Ikat*. In Japan it is known as *Kasuri*. It was the origin of modern color space-dyeing of warp yarns. The warp threads are tie-dyed before being warped on the loom. Sometimes the filling threads are also tie-dyed. When the cloth is woven the colored areas appear at fixed intervals, creating a planned design.

Today warp printing is done either by the roller method or the drum method. The roller method prints the yarns after they have been wound on the warp beam and in the same way as woven cloth is printed. The designs may be just as elaborate and they achieve a subtle effect by being broken up with the unprinted filling yarns as the cloth is woven.

The drum method is sometimes used for printing the pile warp yarns in velvet tapestry rugs. The yarns are wound onto a huge drum and printed with all the colors to be used in the pattern. The drum has 576 squares or guides for registering the color areas so that when the yarn is fed into the loom the design appears as it is woven.

Vigoureux printing is a variation of warp printing used for wool. Instead of the color being applied to the warp yarns, it is applied to the wool tops or slubbings while they are in rope form and before they have been spun. The designs are usually horizontal or cross stripes laid on by a variation of the roller method. When the tops are later spun and woven the stripes are broken up and appear as color flecks in the finished cloth. Also called *melange*.

Painted and Dyed

This technique is also referred to as mordant printing. It was used in Egypt at the beginnings of the Christian era but is more associated with India, where it was traditional for many centuries. The so-called Indian "chintzes" were forerunners of Europe's 18th Century block-printed designs and the more modern madder prints were produced by the same basic principle.

The technique originally consisted of painting the cloth with mordants or binders rather than with color. Several different mordants were used and since each mordant reacted differently to the same dye bath, different colors could be produced on the same cloth with only one dye bath. For even more complicated colorings the mordant process was combined with the wax-resist process.

Madder printing, usually associated with British tie silks of deep, subtle coloring and bloom, is a modern extension of the mordant-printing technique. It is so named because madder was originally used for the dye coloring, though it has since been replaced by *alizarine*. It involved the same process of printing with mordants and then developing different colors from a single dye bath. To fix the colors after dyeing, a primitive but still very effective method was used until quite recently: the cloth was passed through a solution whose chief ingredient was cow dung. The method is known as dunging.

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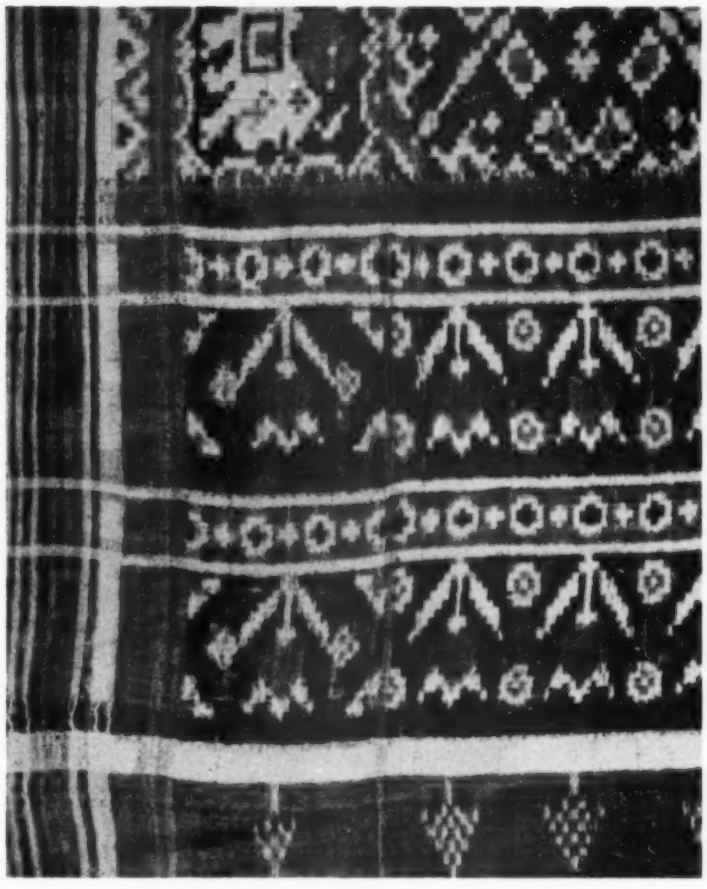


Above, a very fine double Ikat silk print from India; *below*, a Japanese hand painted resist dyed cotton fabric; both made during the 19th century. Courtesy of the textile collection of the Cooper Union Museum.

Printing a length of cloth by wood block method.

Copper Plate Printing

Copper plate printing was the forerunner of modern roller printing and was developed by the same man, the Scotsman Bell, in 1770. The method has been generally abandoned today and is only of historical interest. In effect it operated very much like the flat-bed letterpress machine except that incised or engraved copper plates were used instead of type.

A Japanese stencil held together with hair network.

Wood Block Printing

Printing by the use of wood blocks is usually associated with the Chinese and was developed into an exacting craft by the British printers of hand-blocked neckwear fabrics and dress silks. It is a hand operation and consists simply of applying the design to the cloth by the use of a wooden block. One side of the block has the design either cut out in relief or produced by embedded copper strips as in Tjap printing. Usually the end grain of pearwood or sycamore is used and the blocks are about 18″ square and 3″ thick. The printer inks the block from a pad or color holder and then presses it onto the surface of the cloth which is stretched on a padded table. He is able to register the design accurately by the small guide points on the blocks which are outside the design area and which leave marks on the cloth. The process is very slow and laborious, and has largely been replaced today by faster methods. It takes almost 700 pressings of the block to cover a piece of cloth 28 yards long by 30 inches wide with only one color. A four-color print would take four times the number of pressings.

Perrotine and Surface Printing. In an effort to speed up the block-printing process different machines were invented. The best known is the Perrotine, invented by Perrot of Rouen in 1834. It used three large blocks, each 3 feet long by 3 to 5 inches wide, which were mechanically inked by brushes and applied to the cloth in sequence. The cloth moved underneath the blocks on a special table. The *surface* or *peg printing* machine is another device which prints from a raised design in the form of a cylinder rather than a block. The design cylinder is inked from a continuous blanket which carries the color.

Stencil Printing from Japan

Printing with cut-out stencils was the forerunner of modern screen printing and was developed by the Japanese into an impressive art form at an early stage of their cultural history. Design areas were knife-cut in a sheet of paper, laying the paper on the cloth in much the same way as block printing, and then applying the color to the stencilled areas with a brush. The Japanese *Yuzi* style was achieved in this way. Later, thin metal sheets were used, or paper stencils were coated with oil or varnish to keep them from softening and disintegrating under the inks. The difficulty with the process was that the design areas had to be connected together with ties to keep them from falling apart, and these ties produced interruptions in the design. To offset this, the Japanese craftsmen developed unbelievably fine ties made of either human hair or raw silk so that they were able to produce a stencil with more open areas than closed, and the ties were so fine that they were practically invisible.

Today stencil printing is used in several minor forms of textile decoration. Generally an air brush or a spray gun applies the color through the cut-out parts. Screens are also used for this method. Another method is called *flocking,* and involves the application of loose fibers to design areas which have been stencil-printed with an adhesive. However, most flocking today is done by the machine roller method.

Screen Printing

The screen method of printing textiles is the most important process in use today. Essentially it is the stencil process. A wooden or metal frame is covered with a bolting cloth, which may be made of silk, fine metal thread, or nylon. The fabric is covered with a film and the design areas are cut out of the film just as in stencil making. The frame is then laid on the fabric and color is brushed or squeezed through the open areas of the film by the use of a big rubber knife or squeegee.

Originally, the design was cut out of film and then adhered to the screen. Today the cutting is done mechanically by a photo-chemical process which reproduces the design exactly as it was painted.

In printing, one screen is used for each color and these are accurately registered one on the other by the use of fixed stops attached to an iron rail running the length of the table. The length of the table determines the number of yards which can be printed at one laying; this varies depending on the available space, though 30 yards is considered the smallest practical space for economic production.

Automatic screen printing. Until recently, screen printing was a slow process, almost as laborious as block printing. It involved carefully laying out the fabric on padded tables, pinning or gumming it flat and regular, then laying on the screens one color at a time, hand-forcing the color through with the squeegee, and, finally, lifting the printed cloth from the table and drying it on overhead racks.

This whole series of operations has been revolutionized within the past decade through the invention of an automatic screen printing machine by the Swiss firm of Fritz Buser Engineering. Several variations of this machine are now available but the principle in all is about the same. It is a continuous production method which uses electronic devices to control both pattern and dyes. It is from 5 to 7 times as fast as the hand screen method and enables two men to do the work formerly done by at least 15 men.

How Automatic Screen Printing Works

The new operation, made possible by the Buser machinery, is a continuous process in which the cloth moves along a table, the application of the screens being automatic and electrically controlled. The colors are applied by an automatic squeegee operation also electronically controlled. The entry of the cloth into the machine is held straight to fine tolerances by the same type of electronic controls.

The machine is built with eight frames, each of which can apply a different color if required, and the operation of each of which can be adjusted for pressure, rate of lowering and raising and so on, separately. When the machine is running, all frames operate simultaneously, and the cloth moves forward one frame-width between each application of color. The process therefore is equivalent to continuous printing of up to eight colors at one time. Height of design repeats can be up to 80 inches.

As the fabric leaves the last frame it passes into a drying box, from which it emerges dry and ready for aging.

please turn

Operating the squeegee in hand screen printing.

Advantages of Screen Printing

While screen printing, either by hand or machine, is a slower and more expensive process than roller printing, it has several virtues. From the point of view of design, pattern repeats can be much larger than in roller printing. Also, since the process is slower, pigment colors can be laid on in heavy layers to produce a handicraft effect. From an economic point of view, it does not require as large an investment as roller printing because the runs can be shorter, especially in the hand operation. This has encouraged smaller converters to adopt the screen method and to experiment more with design than they would be able to do in the roller method, where they would be required to contract for a minimum of about 8000 yards per pattern.

Automatic electronically controlled screen printing.

Roller Printing

The vast majority of printed fabrics today are done by the roller printing method invented by Bell in 1785. This process combines the developments of engraving and color printing of the type you see in colored advertisements in any magazine, with modifications and developments necessitated by the substitution of fabric for paper. In essence, the process calls for transferring the original design onto copper rollers; the rollers are covered with dye, and as the fabric and rollers meet, the design is transferred to the fabric.

Because the quality of the finished print is dependent upon many separate operations in preparation and execution, the process is here given step by step as it is used in modern production.

Making the Sketch. The original artist's drawing is made into a *repeat* so that it will be reproduced over and over as the roller strikes the fabric, without the loss of continuity.

Photographing the Design. An overhead camera photographs every design element representing a single color onto one sensitized copper plate; each color requires a different plate, and as many as 14 plates may have to be made according to the number of colors to be used.

The Plate Is Painted. An artist paints in the pattern from the traced outline of the original drawing.

Transfer to Roller. Using a pantograph, the engraver traces the lines of the design which appear on the flat plate, and they are automatically transferred to the curved surface of the roller.

Painting the Roller. A chemical resistant is painted over the color areas of the design on the roller.

Etching the Roller. Wherever the chemical resistant has been applied, the lines are protected; everywhere else, acid etches away the copper surface and leaves hollow indentations which cannot be reached by the dye when the roller is locked into the printing machine.

Photoengraving. Rollers may also be engraved by a photo-chemical process which reproduces all the detail and shading of a photograph.

Hand Engraving. Using a needle-sharp awl, the engraver tools out tiny flecks of copper which might mar the perfect lines of the design.

The individual copper roller may have a circumference of anywhere from 14 to 36 inches, and a length of from 46 to 60 inches. It is hollow, and steel mandrils are pressed into the hollow to hold each roller in position accurately and to turn it at the right speed.

When the roller is locked into the printing machine, a set of turnscrews is adjusted to obtain the precise pressure necessary between the surface of the roller and the cloth as they make contact. Each roller, which imprints one repeat of the design in one color, is inked from a color-trough (or color-pan) and, as it spins around, a doctor-knife continually scrapes away any excess dye.

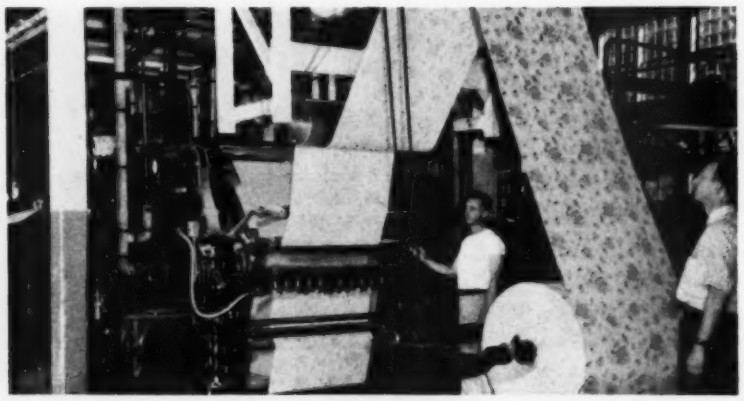
Behind the cloth which is to be printed there is a cotton- or paper-back grey cloth which absorbs excess color; and a rubber or felt blanket, as well as a linen-and-wool lapping cloth, are used as a cushion so that fabric and roller meet with steady pressure.

ACTUAL PRINTING OF THE FABRIC: The cloth passes in turn between the various rollers (each of which deposits a single color impression) and comes out at the end with the completed print pattern clearly transferred. How clearly and sharply this is done depends entirely on the care and skill with which all the preparatory work has been done, and on the quality of the actual printing. The machine can print up to 16 colors at one time at the rate of 150 to 200 yards a minute.

The ingenuity and accuracy of the process is such that the ground or *blotch* color can be printed at the same time as the design or *head* colors and all will be registered so closely as to appear like a discharge print from a dyed ground. The only visible difference is the back of the cloth, where the blotch color has not penetrated and which therefore has a greyed-over look. However, by a process known as duplex printing, both the face and the back of the cloth can be printed at the same time with the same design and with such accuracy of registration that the fabric at first glance appears to be yarn dyed and woven.

AGING THE PRINTED CLOTH: When all of the colors have been printed on the fabric, it goes through a steam-heated machine which firmly sets the colors to prevent running or fading.

WASHING THE FABRIC: In this process any excess compounds left on the surface are neutralized and scoured off to leave a uniformly smooth effect.



A modern roller printing machine in operation.

COURTESY THE METROPOLITAN MUSEUM OF ART

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A modern tapestry, woven from a painting by Miro, is a brilliant focal point in the entrance lobby of the Four Seasons restaurant in New York.

TAPESTRY WEAVING

Revival of an Ancient Art Form

One of the great art forms of the Middle Ages,
Tapestry Weaving has been in a state of decline for almost
two hundred years. Now — through the work of Jean Lurçat
and his associates in France, and Jan Yoors in America —
it is undergoing an impressive revival.

THE WEAVING OF TAPESTRIES in the great tradition, marks the borderland where the textile craft crosses over into the world of fine art. Tapestry weaving, as we see it today in our museums, is at least 2000 years old but its peak of expression and recognition was probably reached during the 350 years from 1300 to 1650 when it became one of the dominant art forms of Europe – particularly in France and Flanders. A brilliant example from this period is the *Lady with the Unicorn* tapestry series at the Cluny Museum in Paris which was featured in the Summer, 1960 issue of American Fabrics *(Number 50)*.

Refinement Brought Stagnation

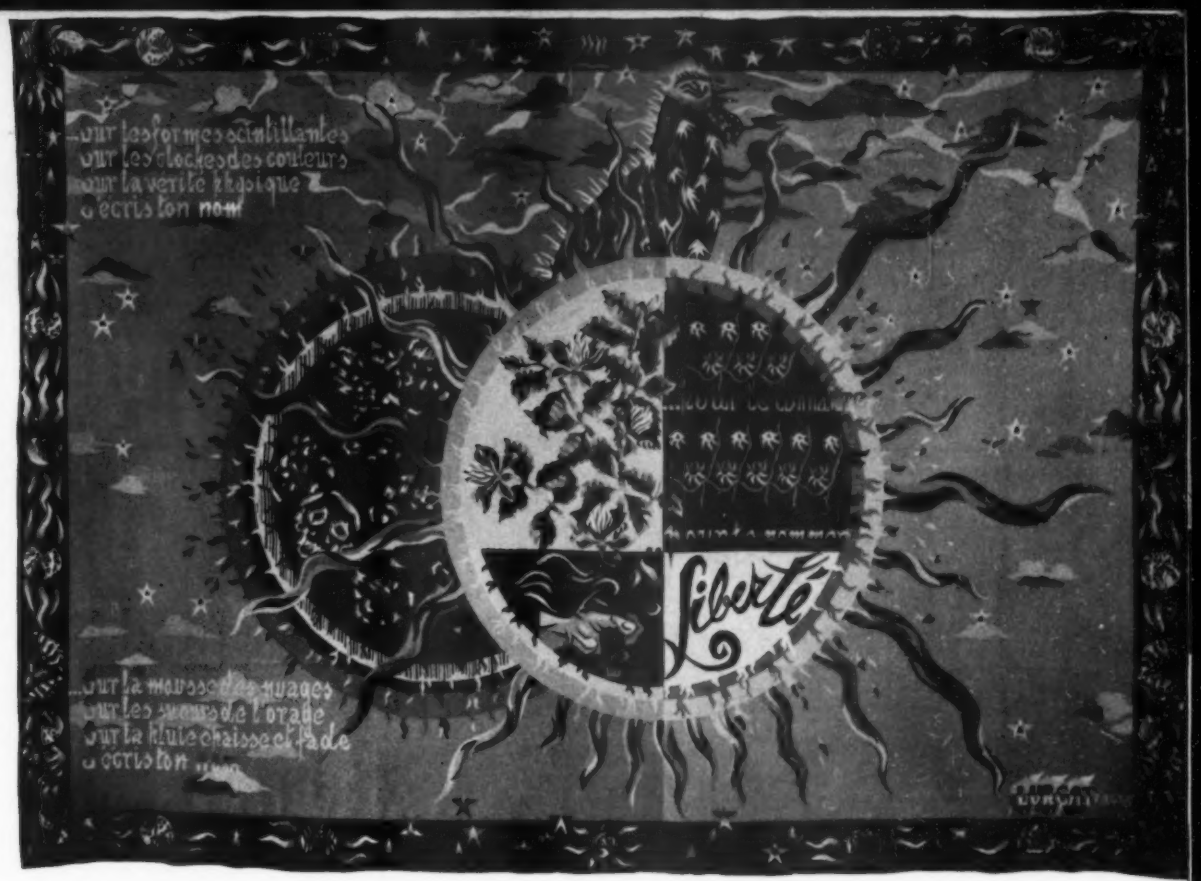
Following this high point in the history of tapestry weaving, the art fell into a state of decadent decline. Under Louis XIV and his Prime Minister, Colbert, it stagnated and became stereotyped in its approach. The great Aubusson tapestry works in France were devoted largely to re-copying old designs from the Rococco period. Techniques became so refined and meticulous that they lost all their verve and originality. They concentrated on duplicating the effects of canvas painting, striving for the finesse, realism and preciousness which characterized so much of French painting in the early 19th. century.

To achieve the amazingly detailed and unimaginative results which were in vogue at the time, the chemist Chevreul – who was director of the dye works at the Gobelins factory – created a color palette which boasted over 14,000 separate tones. In some of the tapestries woven during this period, the full range of this fantastic color palette was used. Warp and weft became finer and still finer and the end results were slick and unexciting, attempting to achieve the trompe l'oeil detail of contemporary painting. It took a weaver a year to produce a square yard of tapestry and the major efforts were devoted to copying old designs. As a result, tapestry weaving lost its value as an art form. For almost 200 years it has been regarded as a lost art and only within the past decade has it become infused with new life and begun to take its place again as a major art form.

Lurçat and the Modern Movement

The modern revival of tapestry weaving is largely due to the vision of the French artist Jean Lurçat. Lurçat became interested in tapestry weaving during the first world war. His early efforts were embroideries and it was not until 1932 that he drew his first specific modern design for a tapestry. In 1936 the government-operated Gobelins works in France gave him his first commission for a modern tapestry. The French painter Marcel Gromaire was also called in by Gobelins and between them the two artists

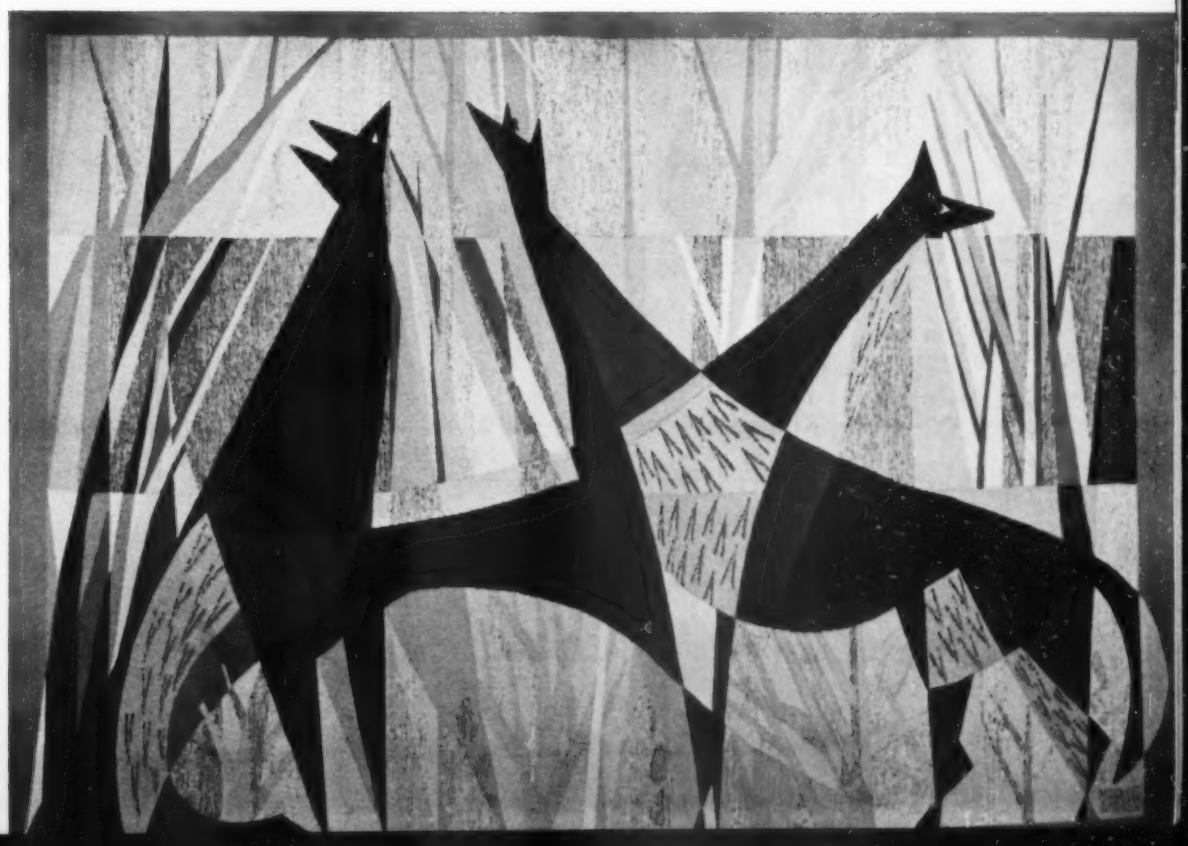
Lurçat's *Liberté* is based on a poem by Élouard.

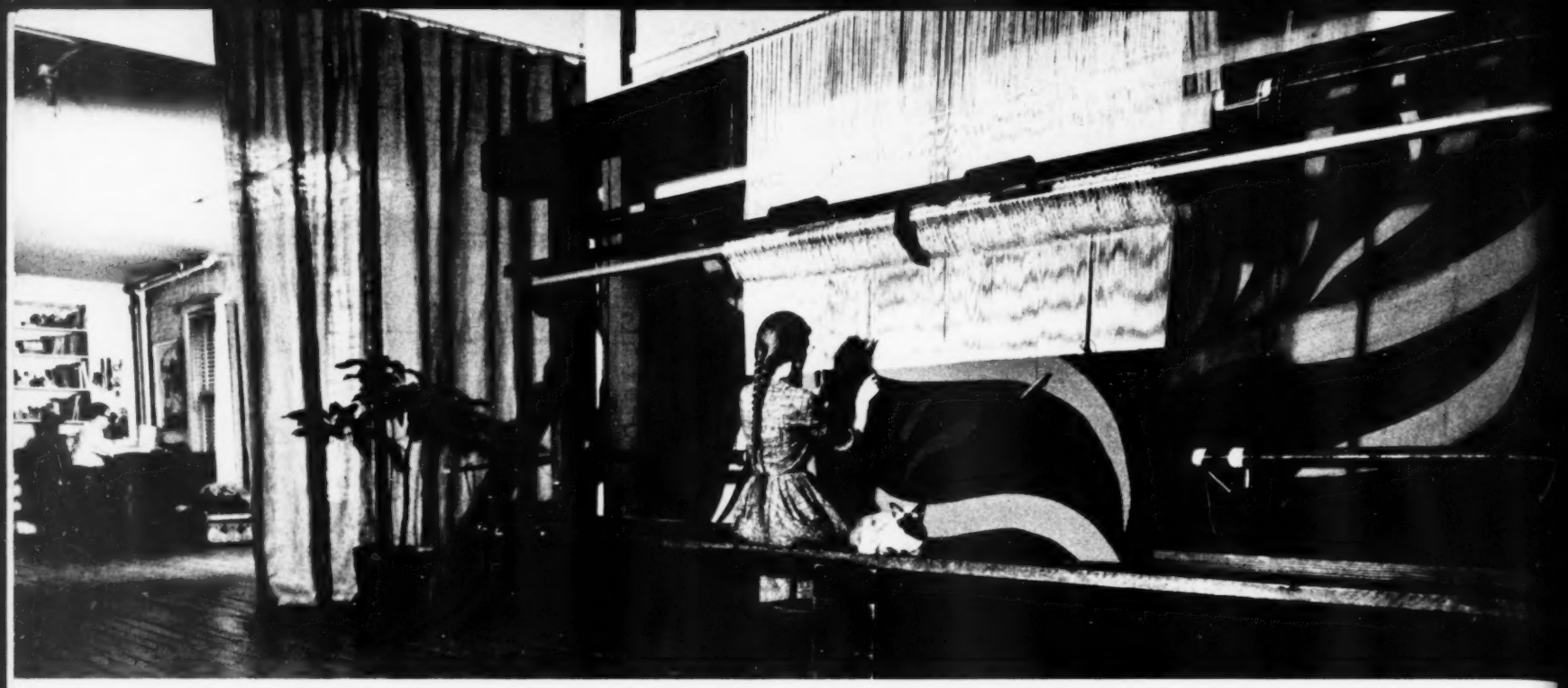


"As an accessory to architecture in the same degree as fresco and sculpture, tapestry claims the rank of a major art along with stained glass and ceramics. . . . Tapestry, in revising the repertoire of its subjects, transforms our familiar universe beyond recognition. In reference to a cosmic order that suggests its definition, tapestry apprehends the rhythm of elementary lives and offers itself as an adventure of the mind in forms and colors. This graphic representation, which shows many affinities with the most ancient forms of writing, seems marvelously adapted to the expression of new forces. Tapestry on the wall actually reveals the hidden meaning of reality. The threads of destiny are the threads of wool which, beneath the fingers of the weaver, dispel the mystery, arranging it in space, blending it with everything and nothing, and reducing it to a piece of fabric. Beautiful hangings are caressed by the rays of the sun, and colored textures glisten with symbols. Thought becomes matter and wool becomes an idea." — MICHAEL FARÉ, CURATOR OF THE MUSEUM OF DECORATIVE ARTS, PARIS.

Jean Lurçat (*right*), leader in the modern revival of tapestry weaving, is shown working on a cartoon. Each color area is given a number which the weaver will follow. The finished detail (*left*) reveals a meticulous craftsmanship.

Maurice André's *Restless Cattle* is 59 x 83 inches.





Annebert Yoors working on a new tapestry in the New York studio. The design below is typical of Jan Yoors' approach. It is called *Roots*.

began to break the rigid forms and traditions which had atrophied this once highly creative art form.

It was not easy to crack through the generations of frozen techniques and decrepit clichés which up to then characterized much of the work at Gobelins and at the equally famous Beauvais works. But a seed was planted and as it began to flower other French artists joined the movement. From 14,000 colors, the weavers were cut back to 50 and designs began to take on a fresh character more in keeping with modern civilization. The new movement found a strong advocate in the weaver Francois Tabard whose family craft had been handed down from father to son since 1637. He entered wholeheartedly into the new approach which Lurcat and his associates were developing.

In 1939 the *Manufactures Nationales* of Gobelins and Beauvais commissioned Lurçat, Gromaire and Pierre Dubreuil to do four large tapestries for the French government. The three artists went to live in Aubusson and work alongside the weavers. The war intervened but after the Liberation the movement took on new strength.

In 1944 Lurcat, Saint-Saens, Picart Le Doux and Guingebert formed the *Association of Tapestry Painter-Designers* with Mdme. Denise Majorel as executive secretary. In July, 1945, they held their first exhibition in Bordeaux. They showed only seven tapestries but public reaction was surprisingly favorable. Since that first exhibit, the Association has grown in membership to 26 painter-designers and over four hundred exhibits of their work have been held in all parts of the world – including an exciting display at the Museum of Contemporary Crafts in New York.

Jan Yoors in New York

Independently of the French group the young Belgian-born artist, Jan Yoors, has been weaving large scale wool tapestries in New York since 1951. Together with his wife, Annebert, and her sister, Marianne, Yoors weaves his tapestries in a huge, spectacular studio in the East 40's. Here, in an environment which is a throwback to a time long past, the three work quietly and lovingly on designs which show the pointed influence of Matisse and Modigliani. Their grand scale, their strong forms and deep, rich colorings are finding a growing market not only among institutional designers but also among private collectors.

A Growing Public Interest

The modern French tapestries created by Lurcat and his colleagues are also being sold in America through the Jeppson Galleries in Washington and French & Company in New York. They supply a new and exciting form of decor-

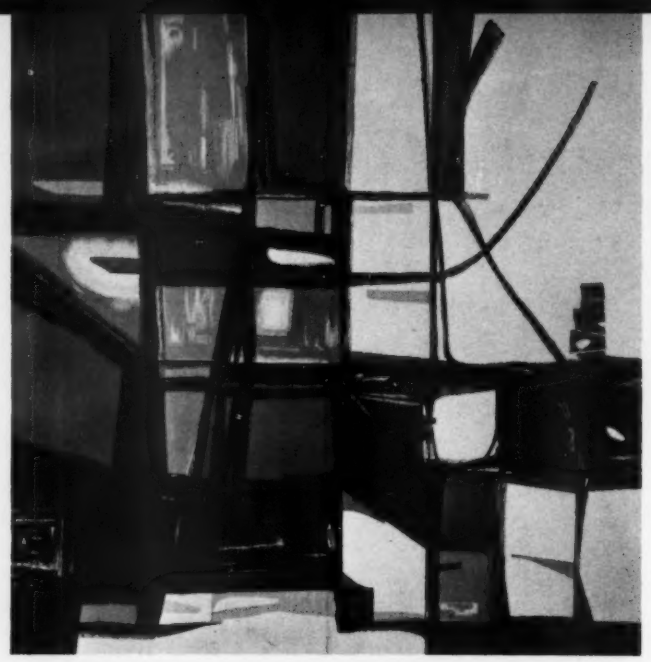
(*please turn page*)

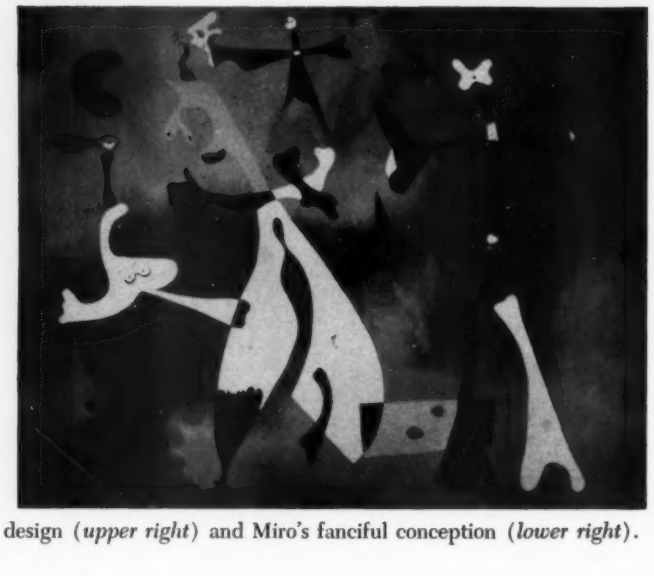
LEFT. Jan Yoors paints the design on the warp yarns before weaving.
RIGHT. Cartoon in background, warp in position, ready for weaving.

LEFT. Heddles are pulled to open shed before inserting the spool.
RIGHT. Cutting off the warp threads. The tapestry is now finished.

The tapestry design grows slowly under the weaver's hand.

"I believe tapestry is a mural art in which size and scale are essential to the medium. It should never be the translation of an oil painting but should be understood and approached on its own terms. The impressive amount of building taking place today makes possible the use of art decoration on a level and in a volume unheard of since the days of the Renaissance. Contemporary tapestries can be a most exciting form of wall covering, handsomely supplementing the most progressive architectural installation." – JAN YOORS





From Aubusson: Coutaud's "La Pluie et La Neige" (*left*), Matégot's abstract design (*upper right*) and Miro's fanciful conception (*lower right*).

TAPESTRY REVIVAL *continued*

ation for both private homes and public buildings such as the Four Seasons Restaurant on Park Avenue (*see photo*).

Influence on Machine-Made Textiles

This revival of the tapestry art is not an isolated phenomenon on the contemporary textile scene. The quality of its woven texture, the richness and play of color in its designs, are reflected in many machine-produced textiles now on the market. We think immediately of Boris Kroll's fabrics and the weaving ingenuity of Jack Lenor Larsen in the home furnishing field. And in the fashion world too, the tapestry influence is strong and growing as a design trend.

For these reasons, and for the intrinsic value of tapestries as the highest expression of the textile craft, the photographs shown on these pages are worthy of close attention by the textile industry. They offer a fresh and exciting source of inspiration to all branches of the fabric-fashion field.

Magnelli's "Promenade" and Dom Robert's "Stampede" reveal the varied approaches which have brought new vitality to the French tapestry revival.

PHOTOGRAPHS OF FRENCH TAPESTRIES COURTESY OF JEPPSON GALLERIES, FRENCH & COMPANY AND EDITIONS "TEL," PARIS.

PHOTOGRAPHS OF THE YOORS TAPESTRIES AND STUDIO BY JOHN AND BINI MOSS, MARC AND EVELYNE BERNHEIM.

AFRICAN TEXTILE DESIGN

The textiles of Ghana — presented as a major design theme in the last issue of American Fabrics (No. 51) — lead logically to an exploration of other fabrics from the native cultures of the great African continent. The photographs on this page show representative textiles from the African Congo, Mandingo, Madagascar and the Belgian Congo. We believe they strike a new note and provide a fresh source of design inspiration for both woven and printed cloths. From a fashion point of view, they add a new dimension to the expanding interest in folk art.

PHOTOGRAPHS COURTESY OF THE SMITHSONIAN INSTITUTION

Joseph's Coat of Many Colors

From the seals of ancient Babylonia and Ur and from Thomas Mann's detailed description, Leslie Tillett reconstructs a cloth of great antiquity.

"The metal embroideries glittered in the lamplight. The flashing silver and gold blotted out at times the quieter colours as the old man held it up in his unsteady arms: the purple, white, olive-green, rose-colour, and black of the emblems and images, the stars, doves, trees, gods, angels, men, and beasts, lustrous against the bluish mist of the background.

"Ye heavenly lights!" Joseph burst out. "How beautiful! O dearest father merchant, what showest thou to thy customer, there under thy arch? There is Gilgamesh, with the lion in the bend of his arm. I recognize him from here. And there is a man fighting with a griffin and swinging a club. Wait, wait! Ye heavenly hosts, what animals are here! I see the paramours of the goddess — bat, steed, wolf, and bright-coloured bird. Let me look — ah, let me look! I cannot make out, I cannot distinguish. And my eyes burn from staring across such a distance. Is that the scorpion-human pair, with the prickly tails? It seemeth so, but I cannot be certain, though mine eyes water with staring. One moment, merchant, while I hitch a little nearer, still with my hands behind my back. But oh, ye Elohim, how it groweth in beauty as I come nearer it! And all becometh clear. What are the bearded spirits doing at the tree? They are fructifying it. . . . And what is it that is written here? 'I have put off my coat; how shall I put it on?' Wonderful! Always Nana, with sun, moon, and dove. Ah . . ."

THOMAS MANN — "JOSEPH AND HIS BROTHERS."

THE BIBLICAL STORY of "Joseph's Coat" has challenged the imagination of people in all lands. As each man reads it, he inevitably forms his own picture of the brilliant garment which helped sell Joseph into slavery in Egypt. But it remained for Thomas Mann to bring the picture to life. In his novel *"Joseph and his Brothers"* (p. 322) Mann gives a detailed description of the coat. Reading this passage, designer Leslie Tillett was captivated by its realism and he set out to uncover the original sources Mann must have used in his research. He found them in the engraved sealstones unearthed from the ruins of the ancient kingdoms of Babylonia and Ur. From these seals he created the design for a modern textile, using all the colors quoted in Mann's text. Here we show the design as it relates to the passages in Thomas Mann's novel, together with a swatch of the actual cloth Mr. Tillett designed. It was printed on wool challis by Belle Fabric especially for this issue of AF. A simplified version on cotton is included in the Belle Lion tie collection.

Franklin Process

A DIVISION OF INDIAN HEAD MILLS, INC.

COLOR COMPASS

Colorbred YARNS for SPRING 1962

Distributed as a service to those who recognize that COLOR is an integral part of today's Fabric and Fashion selling . . . SPRING, 1962.

THE ROLE OF COLOR AS A SELLING TOOL

Today color is the most important selling tool in industry and commerce. It is being used by everyone and in every area from cigarettes and razor blades to automobiles and movies. It is a powerful tool for sales in the yarn, fabric and fashion industries since color, more than any other single factor perhaps, determines the degree of sales appeal today.

Color is many sided. It may express a contemporary trend, or it may be the reflection of a season, of the change in tempo at the beginning or close of a decade. It may be the taste of the individual in the home or the street. It may be a judicious understatement or a forthright expression; and this may be in terms of a whole family of related colors or in a range of a few tones.

Color as a selling tool is based on the study of cycles and influences, scientifically applied to the consumer's changing tastes and needs.

THE COLOR PICTURE FOR SPRING 1962

The color picture for Spring, 1962, embraces the rich, the bright and the pale, or soft, colors. Travel by jet has assembled here colors from every climate and continent, and they are used in new, positive combinations. Deep tones are the foundation, brighter touches heighten the sense of richness, there are pale highlights or dark accents.

Reds are festive and glowing or fluorescent and challenging; when pale they become coral pinks . . . magenta is strong and imperious, it brightens to a cobalt violet or becomes soft pearly mauve . . . blues have the translucent depth of old Persian ceramics; or they may be clear cerulean, paling to sky tones . . . orange, yellow and brown are all related within the family of tortoiseshell colors . . . greens tend to emerald or jade; when bright they can be aggressive

A FEW WORDS ABOUT THE FRANKLIN PROCESS COLOR COMPASS

The purpose of this Compass is mainly to bring to our friends the essential, basic guides they can safely and excitingly utilize in formulating their own products. The Compass will, we hope, be of value in bringing to your attention the color developments of which you will want to be aware.

WHERE DO FASHION COLORS COME FROM? . . .

This is an era of communications. What is actually being shown in the Paris Salons is pictured on the same day in New York and in all the major cities. There are no longer any fashion backwoods; the consumer is kept constantly aware, through television and the columns of the daily press, of changes in style and fashion as they are taking place. There is no market today where last season's styles are "just as good."

In these days of relative plenty and technical perfection even the worthiest piece of goods may be overlooked unless it is endowed with some special psychological sales appeal. In this area, normally handled by the stylist, color is all important. And yet, in cases where a mill employs a full-time stylist, he is rarely in a position to do more than watch the sales and fashion picture and follow the prevailing trends.

Forecasting the Fashion Colors

To make a forecast that will be valid it is necessary to be in relatively close contact with the small number of people in the world fashion centers who, by their knowledge of cyclic fashion changes, their sensitiveness and taste, create new directions or foresee new trends long before they occur.

At first designers thought of black as the one purely functional color. Today gas station attendants and college girls clad for stormy weather choose olive green for their functional wear. Is your thinking ready for consumer changes?

Dyers are finding it increasingly profitable to turn to these specialists in color within the fashion industry. In this way they can render a service to their customers the importance of which cannot be overestimated, since it is one which will help them to predetermine successful sales. It is a question of offering the mill a correct forecast of the color direction public taste will take within a particular price category and field, some twelve to eighteen months in advance.

Colors and your Future

Those mills, and only those, who can offer correct color styling to their customers can feel secure as to their own future. Here, once again, Franklin Process is moving ahead of the trend. They have already established a color news letter which is being currently expanded and broadened into a "Color Compass" service for their customers' benefit, in response to interest being shown to their salesmen calling on the mills.

(please turn)

HOW DOES A COLOR SERVICE OPERATE?

A color service answers the need of a mill stylist for a range or family of colors, appropriate to his particular market and price range, which can be used individually or in combinations, and which will prove valid for the coming year.

Such a service is made possible by maintaining close contact with those few fashion color specialists who are familiar with the cyclic changes governing the public's choice of color in a specific field. There are trends which must be studied in high fashion, sportswear, decorative and domestic fabrics, in high, medium and low-priced lines. Within each, in any season, will be found shades which will evoke a sales response and others — perhaps passing by the same general name — which will not. This is where the color service is of vital importance to the mill.

It is the answer to management's need to support their mill stylist with the most expert specialized knowledge obtainable, as to the ranges of color which may be used with assurance for a particular class of merchandise and price category.

Everybody loves the sun . . . but the sun doesn't love every Color.

WHY DO THE INDUSTRY AND THE PUBLIC REQUIRE COLOR EDUCATION?

While the public and the trade are generally familiar with terms used to identify fabric constructions such as: twill, gingham, dotted Swiss, damask, oxford and others, and have some knowledge of fabrics, the vast majority of retail store buyers, sales personnel, and customers have very little knowledge of color and of the various classes of dyes and their properties.

The following simplified chart gives *The Fastness of Dyes of different Classes on Cotton goods:*

Price Class	1.	2.	3.	4.	5.	6.
Color type	Vat	Naph-thol	De-veloped	Sul-phur	Basic	Direct
Home Washing	Exc.	Exc.	Good	Good	Poor	Good (light shades) Poor (heavy shades)
Laundry	Exc.	Exc.	Fair-Poor	Fair-Poor	Very Poor	Poor
Light	Exc.	Very Good	Poor	Good	Very Poor	Some Poor, some V. Good
Bleaching (Chlorine)	Exc.	Exc.	Bad	Bad	Bad	Bad
Cross Dyeing	Exc.	Exc.	Good	Good	Bad	Bad

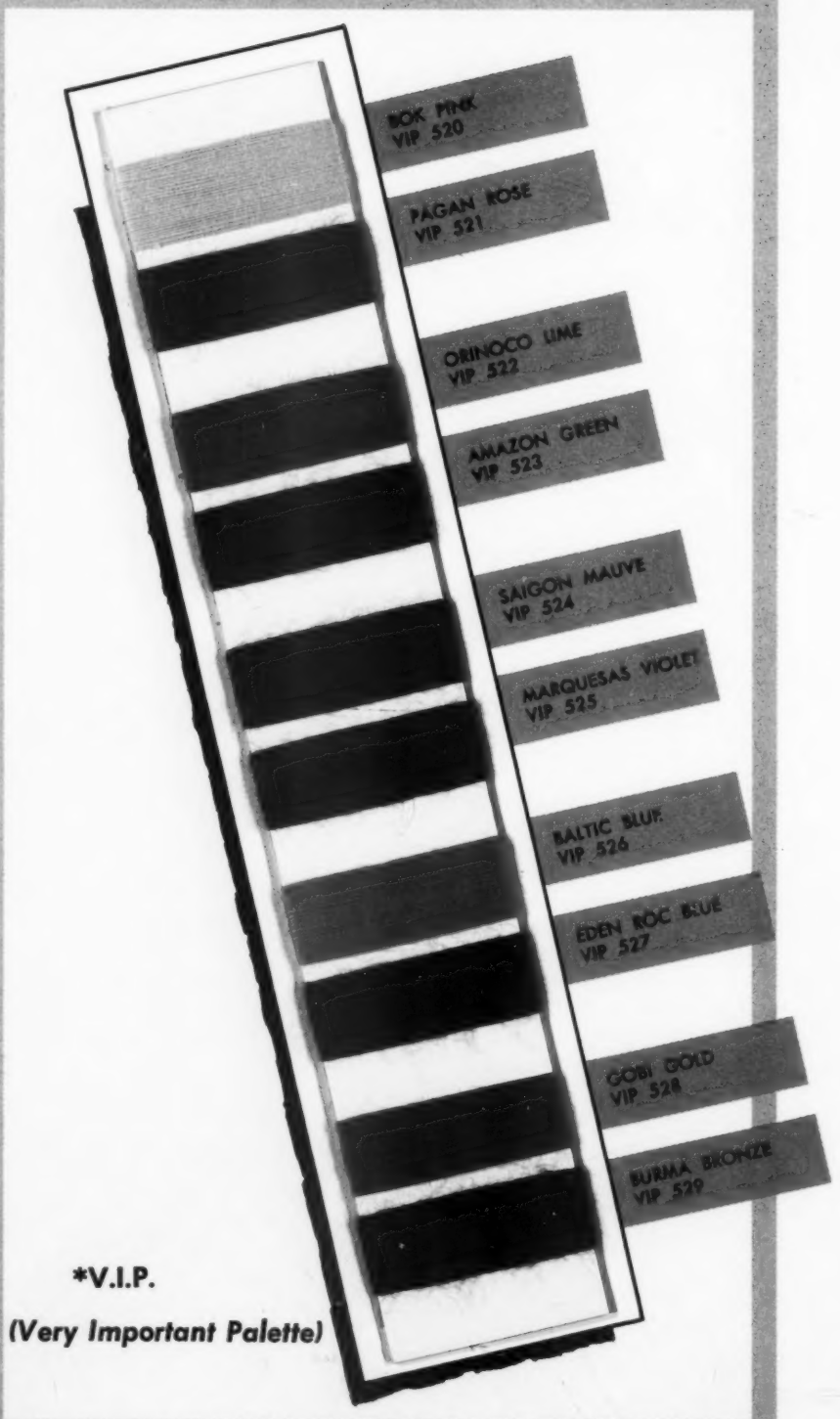
Note: There are some exceptions to these general rules in each class.

Franklin Process

PRESENTS

V.I.P.* Colorbred YARNS

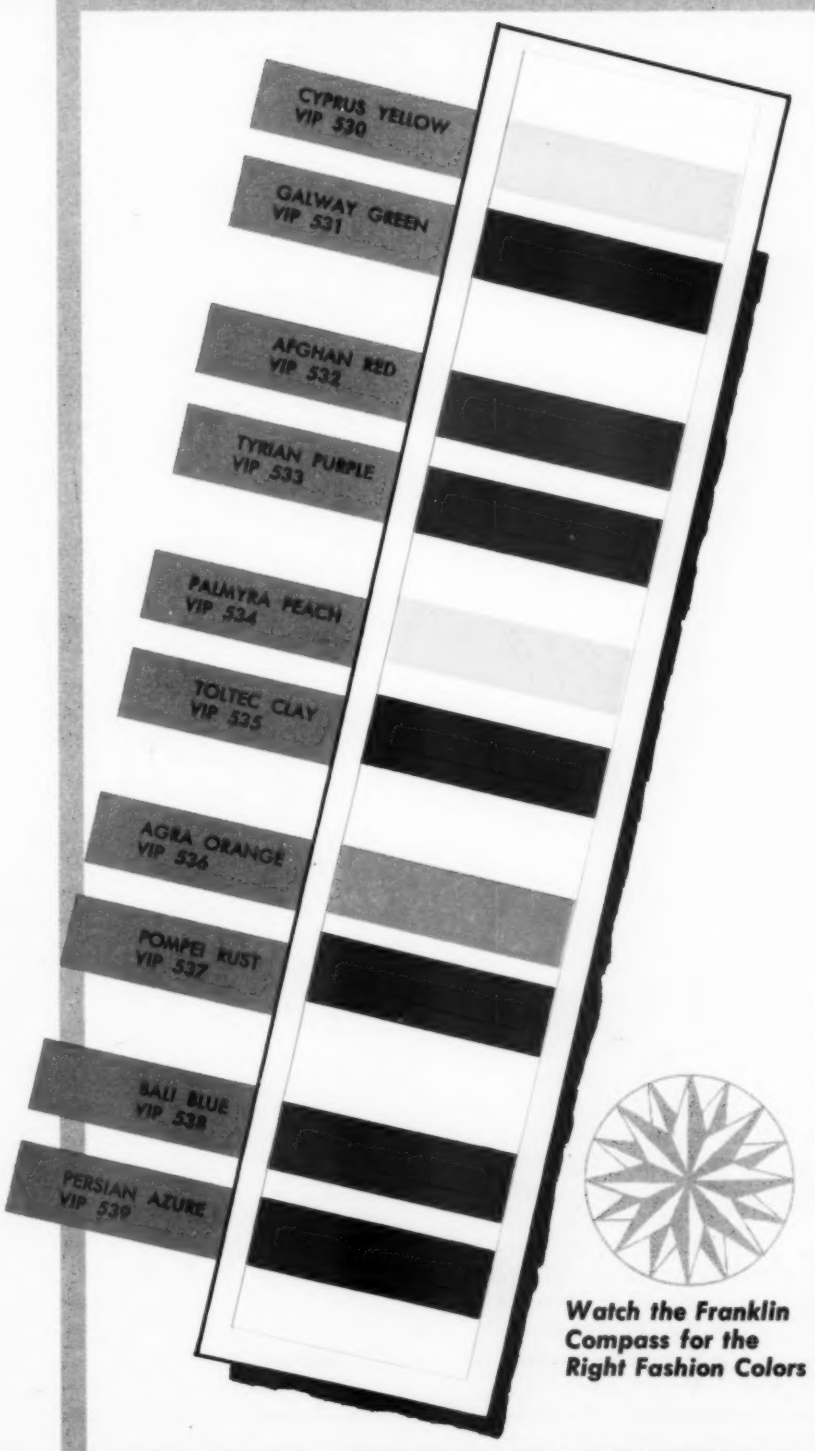
FOR SPRING 1962



*V.I.P.

(Very Important Palette)

THESE SPRING 1962
FASHION SHADES
CAN BE DYED
IN COTTON, WORSTED
AND THE MOST POPULAR
OF THE SPUN SYNTHETICS


CYPRUS YELLOW VIP 530
GALWAY GREEN VIP 531
AFGHAN RED VIP 532
TYRIAN PURPLE VIP 533
PALMYRA PEACH VIP 534
TOLTEC CLAY VIP 535
AGRA ORANGE VIP 536
POMPEI RUST VIP 537
BALI BLUE VIP 538
PERSIAN AZURE VIP 539

Watch the Franklin Compass for the Right Fashion Colors

HOW TO USE THE FRANKLIN COLOR COMPASS TO GREATER ADVANTAGE.

There are three directions in the Spring 1962 Color Compass which are important – the rich colors, the bright colors and the soft colors. Retaining these basic directions, a number of different palettes can be evolved, each designed to meet the needs of one of the different markets – such as: sportswear, the junior market, high fashion, the volume market and so on – each of them requiring individual treatment.

The principle to bear in mind may be expressed in a single word: enrichment. Rich colors reinforce the bright tones within the same family; and highlighting both are the soft shades. There are accents of deep color (they may even be of black) and occasionally there are light or even white reliefs. The overall effect is one of richness and vitality.

TEST YOUR COLOR-KNOWLEDGE:

Rate yourself at 10 points for each correct answer, see below:

1. What are the Primary Colors?
2. What is a Fast Color? a Vat-Dyed Color? a Sunfast Color?
3. What are Crocking? Bleeding? Fugitive Colors?
4. Does the same dye come out the same on different fabrics?
5. How is Cross Dyeing done?
6. What is the difference between piece-dyeing and ingrain dyeing?

(Answers to Questions above)

1. Red, yellow, blue.
2. *Color fastness* indicates resistance to loss of color through crocking, bleeding, laundering, dry cleaning, perspiration, sunlight, ironing. *Vat Dyed* refers to any material that has been dyed with vat colors. A *Sunfast* color will, under actual exposure to sun or simulated rays, retain its original colors with fidelity.
3. *Crocking* indicates excess or improperly applied coloring material which rubs onto or smudges other materials with which it comes in contact. *Bleeding* refers to the tendency of a color to run off, when wet, onto a white fabric next to it. A *Fugitive* Color is one which tends to run off when exposed to wet, ironing, perspiration or sunlight.
4. Each fiber takes dye differently; the dyer's art is to match any given shade, no matter what the fiber.
5. *Cross Dyeing* consists in yarn dyeing warp or filling, and subsequently overdyeing the fabric; or in dyeing a fabric of two different fibers in a single dye-bath.
6. In *Piece Dyeing* the finished fabric is dyed at one time. In *Ingrain Dyeing* the individual yarns are first dyed (or ingrained) and then woven into fabric.

WHAT IS PACKAGE DYEING?

Package dyeing is a process where yarn is wound around a core which is then placed in a dyeing machine under pressure, and dye liquor is pumped through the cylinder of yarn. This cylinder of yarn is known as a *package;* it is approximately six inches long by five and one-half inches in diameter. It normally contains about one and one-third pounds of yarn, although larger size packages are available.

Two basic types of cores are in use today; one is the rigid perforated tube of stainless steel or treated fiber board; the other a flexible stainless steel coil spring with a knitted covering, known as the *Franklin Compressible Spring.*

After the dye packages have been wound, they are placed in the dyeing machine, which consists of a stainless steel cylinder with vertical spindles fastened to the bottom, or to a removable carrier. The machines, according to size, will hold from five to fifteen hundred packages. The fifteen-hundred package machine is approximately eight feet in diameter and six feet deep, containing one hundred and thirty-eight spindles each of which holds eleven dye packages. After the packages have been placed on the spindles in a column, the lid is closed and locked. Actually a Franklin Machine looks like a gigantic pressure cooker.

The dye liquor is pumped up through the spindles and then is forced through the dye packages from the inside out. After it has travelled through the dye packages it is recirculated back up through the spindles. During the time the dyeing operation takes place the flow of liquor is periodically reversed to ensure saturation and uniformity.

WHY DOES FRANKLIN PROCESS QUALIFY AS THE WORLD'S LARGEST PACKAGE DYEING CAPACITY?

Although a few other firms have dyehouses of equal capacity to those of Franklin Process Company, none has a multiple operation with three dyehouses of such size. These give Franklin Process a larger package dyeing capacity than any other similar operation in the world. *And today this capacity is being extended to meet current needs.* In addition, Franklin Process can handle up to 3,000 pounds of yarn in a single dye lot if required.

There is a definite reason for use of a Franklin Compressible Spring in preference to a conventional rigid tube. Since no two dye packages are wound with the same density, some are harder and others softer. The spring forms a compressible core and when the lid is placed on the dyeing machine all the packages are compressed; the flexible core permits an even compression to take place throughout, regardless of the density of winding in any particular package. For this reason, instead of the dye flowing more freely through those packages which are more loosely wound and producing yarns of uneven color, *the flow of the dye liquor is absolutely even, thus producing an even dye lot.*

After the yarn has been dyed, it is placed in centrifugal extractors and then in hot air or recirculating type dryers. After drying, it is wound onto cones or tubes for shipment. The time required to process a dye lot ranges from four to ten hours, depending on the type of yarn and the color.

WHAT IS A YARN-DYED COLOR SERVICE?

To answer this question we have to look back for a moment to some of the phases of selling through which the package-dyeing industry has passed since the turn of the century. Fifty years ago the Franklin Process Company, a division of Indian Head Mills, Inc. was founded in Providence, R. I. The Franklin Process operation was based on quality at a time when the art of dyeing was far less scientifically developed than it is today. An important invention relating to package-dyeing, known as the Franklin Process, after the village of Franklin, N. H. where it was invented, made it possible to offer package dyed yarns in which the color was of improved uniformity. At that time the process was a keen-edged selling tool, and is even a more significant factor today where it is desired to produce absolutely top quality yarn dyeing. This is the reason why Franklin Process Company became the first successful package yarn dyers in the industry, and are today the world's largest package dyeing operation.

☛ Another key to selling was and is service. In order to meet modern requirements in key textile centers Franklin Process has established a balance of manufacturing and selling capacities which are unmatched in the industry. The flexibility of the Franklin Process Company to serve all customers is still the keynote of organisational growth.

Today air transportation and long-distance trucking are readily available; prompt delivery no longer depends on proximity but on efficient plant operation. It is one of the reasons why many mills prefer to deal with a *specialized* dye-house where the whole effort is directed towards the customer's needs. Indeed, the mills have many new problems. Among them are those created by diversification of fiber and yarn types, by many variations of texture, blend, bulk and twist. The application of new techniques in response to the mills' changing needs poses sensitive problems outside the scope of the usual dye-house control laboratory.

The Application Laboratory

New applications in commercial practice can only be determined satisfactorily by a specialized laboratory working in continuous harmony with the fiber and dyestuffs manufacturers, to evolve methods which will prove reliable in respect of new fibers, yarns and dyes. This is the reason why Franklin Process has established, in addition to their regular dye-house control laboratories, an entirely independent *Application Laboratory* engaged in basic research and development on problems arising out of their customers' requirements. This laboratory, unique in their own special field, constitutes a most important service placed equally at the disposal of large and small customers who have package-dyed color and yarn problems.

Solving technical problems of yarn and dyeing arising out of the customer's requirements is one aid; helping him to sell his product is quite another. *Today Franklin Process is dedicated, in addition, to helping the mill sell its products.* Here is the significance of the "Color Compass" and the newest and most interesting phase in the selling picture.

This COLOR COMPASS prepared and distributed by
FRANKLIN PROCESS COMPANY, A DIVISION OF INDIAN HEAD MILLS, INC.
111 West 40th Street, New York, N. Y.
Yarn Merchants and Largest Package Dyers in the World

THE MODERN Face of Fashion is created in the fiber

How fabrics of "Dacron"* polyester fiber have been given a new visual beauty and a fashion versatility which is adding new laurels to their present wide acclaim.

AN A. F. MARKETING REPORT

*"DACRON" is Du Pont's registered trademark for its polyester fiber.

CAPSULE HISTORY of DACRON, THE POLYESTER FASHION FIBER

1927	Du Pont's Dr. Wallace H. Carothers and his staff begin a fundamental research program in the study of "high polymers" – including polyesters and polyamides.
1930-1939	Dr. Carothers concentrates on polyamides, leading to the discovery of nylon. British chemists of the Calico Printers Assoc., Ltd. continue his preliminary work on polyesters, leading to the development of "Terylene."
1949	After negotiating for the purchase of British patent rights relating to polyesters and further intensive perfecting of the polymer selected by Du Pont for development, experimental production of the fiber temporarily known as Fiber V is begun at Du Pont's Seaford plant.
1950	Women's blouses and men's shirts of Fiber V offered to public in limited quantities.
JUNE, 1950	Witty Bros., N. Y., introduces men's tropical suits of 100 per cent "Dacron" polyester fiber – then still known as Fiber V.
DEC., 1950	Du Pont announces construction of $40 million plant in Kinston, N. C., for manufacture of "Dacron."
MAY, 1951	"Dacron" is previewed for press in New York. Most spectacular exhibit is the "swimming pool" suit – a man's business suit of 100 per cent "Dacron." Worn continuously for 67 days, dunked twice in a swimming pool, washed once in a washing machine and never ironed, it was still presentable when shown to the press.
DEC., 1951	Women's suits of 55 per cent "Dacron" and 45 per cent wool are introduced for resort and spring wear.
The 1950's	Continuing research on fiber modification and blending, leading to such developments as "Dacron" Types 54, 64, and 62, and varied blends for specific end uses. (The original "Dacron" is known technically as "Dacron" Type 56.)
MAR., 1953	Du Pont's Kinston plant in full production.
APRIL, 1960	Additional production facilities for "Dacron" begin operation at Old Hickory, Tennessee.

the MODERN Face of Fashion

is created in the fiber

* * * * * * * DU PONT'S "DACRON" POLYESTER FIBER IS NOW 10 YEARS OLD.

Those 10 years of development represent a period of phenomenal growth and public acceptance which has perhaps never before been equalled in textile history. There is no gainsaying the fact that Du Pont's ability to enter the lists with an impressive array of talent and money had a great deal to do with the rise of "Dacron" in so short a period of time. But in the final analysis, it is the performance of a product in use which determines its success. Here "Dacron" can boast a brilliant record.

Its properties of easy care, washability, and crease resistance have caught the imagination of the consumer as few other fibers before it. At this point in its development, it is known and trusted by millions of ordinary men and women who need no experts to tell them its virtues. They know it from personal experience with garments which have fully lived up to their expectations.

Du Pont's Technical Facilities

As for the fashion industry, both mills and apparel manufacturers by now have a wide range of experience and know-how in processing both fabrics and garments

A B.H. Wragge classic in a blend of 65% "Dacron" polyester fiber and 35% rayon. It will retain pleats and resist wrinkles through many washings. Crown's broadcloth woven by Burlington.

made of "Dacron" and blends of "Dacron." Here, too, the impressive scope of Du Pont's research facilities has been thrown into the balance to supply technical knowledge and experimentation on all levels of the production cycle – from fiber blending to weaving, to dyeing, printing, finishing, and on through the whole process of garment manufacturing.

This magnificently organized structure of experimentation and development has played the major role in building the outstanding success of "Dacron." Yet for more than half its 10 years, these efforts were devoted largely to the area of fiber performance. Today, however, the picture is changing – and changing so rapidly that even some experienced members of the textile industry are hardly aware of the many varied forms, textures, constructions, and blends in which "Dacron" now appears. For it is true that tremendous talent and energy are being devoted to extending the beauty and fashion versatility of "Dacron."

New Fabric Excitement

It is the purpose of this report to explore some of the outstanding developments in this direction and to show – through actual demonstration in fabric swatches – what new textile excitement has been created for all branches of the apparel field, both in 100 per cent constructions of "Dacron" and in blends of many varieties.

High fashion plus performance is built into these children's dresses by Joseph Love. Fabric is Triton's champagne broadcloth of 65% "Dacron" and 35% cotton.

Printed polka dots create fashion elegance in a dress by Tailored Junior. Cloth is a Fabrex 100% "Dacron" crepe woven by Klopman.

FROM THE WORLD OF CHEMISTRY TO THE WORLD OF FASHION

In 1950, Du Pont's "Dacron" polyester fiber – then given the experimental name of Fiber V – was unknown to the American public. Yet only 10 years later it has become a household word to millions of consumers. This phenomenon is the kind of accomplishment we have grown to expect from the combination of modern chemistry and scientific marketing. And the key to it lies in research; for it is through the discoveries of basic and applied research that such rapid progress is achieved today – in the textile field as well as in most other fields of endeavor.

Chemical research is the key to fashion fibers.

It was fundamental research which first discovered the chemical composition of "Dacron" polyester fiber and developed its outstanding properties of performance. It was applied research at the Du Pont laboratories in Wilmington which extended these performance factors. Du Pont's marketing organization then brought great energies to bear on the task of bringing the fiber into the world of high fashion. And it is continuing research and marketing attention to the world of fashion that will lay the basis for still wider appeal, and broader fashion importance, of fabrics of "Dacron" in the years ahead.

(Please turn page)

Pleated swimsuit by Catalina in 100% textured "Dacron."

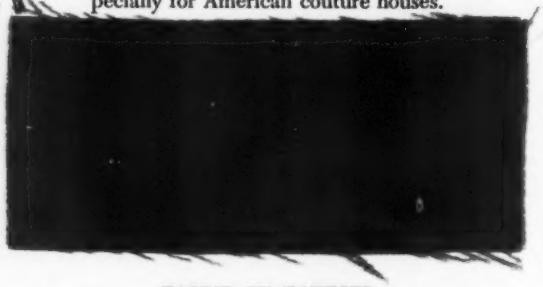
VERSATILE DACRON in FASHION FABRICS

The fabrics swatched on these pages are eloquent testimony to the growing versatility of "Dacron" for women's fashions.

There is no longer only one type of "Dacron" polyester fiber. Five different modifications of the fiber are now in commercial production, each one designed to perform a particular function in specific end uses. From these five modifications, from their combination with each other and their blending with other fibers, it has been possible to achieve a technological versatility which makes "Dacron" amazingly adaptable to a wide variety of fashion uses.

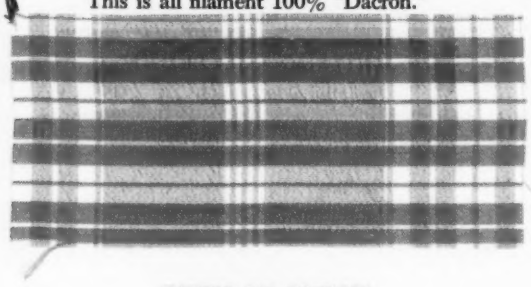
The now classic blend of 65 per cent "Dacron" and 35 per cent cotton is already well established. It includes constructions like poplin, batiste, gingham, madras, chambray, twill, broadcloth, leno, voile, seersucker, cord, lawn, and oxford. Equally well-known are the blends of "Dacron" with wool and rayon. To these widely accepted fabrics have recently been added a whole range of new

A 55/45 blend of all spun "Dacron" and worsted in a textured crepe weave designed especially for American couture houses.



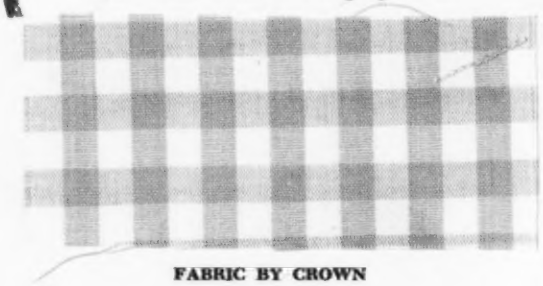
FABRIC BY RAEFORD

A fine example of weave manipulation used to achieve pattern work in a single dye bath. This is all filament 100% "Dacron."



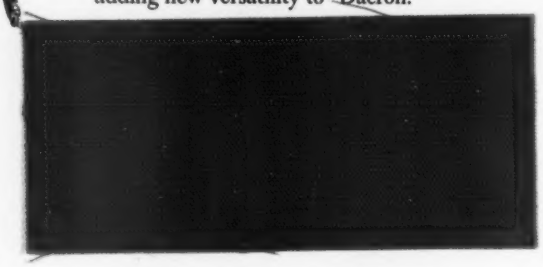
FABRIC BY COHAMA

Poplin construction in a 65/35 "Dacron" and rayon blend. Cross dyeing achieves coordinated solid, check and stripe patterns.



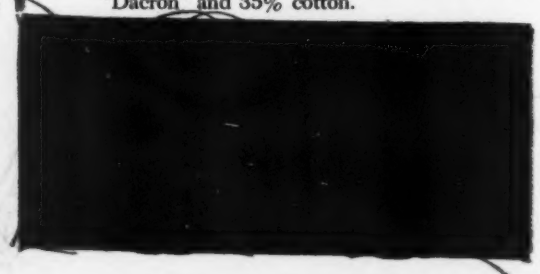
FABRIC BY CROWN

A new shantung weave in a 65/35 blend of "Dacron" and cotton. Textural interest is adding new versatility to "Dacron."



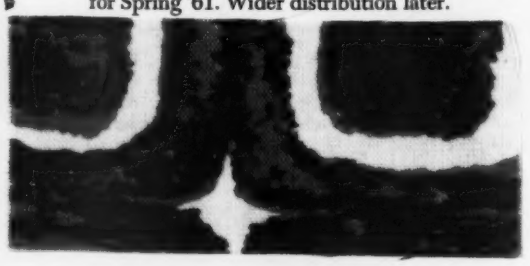
FABRIC BY DESIGNER FABRICS

All spun "Dacron" is used in this super sheer cloth which is achieved in a blend of 65% "Dacron" and 35% cotton.



FABRIC BY GALEY & LORD

65/35 "Dacron" and rayon in specially developed *Fabric-Elle*, confined to 6 makers for Spring '61. Wider distribution later.



FABRIC BY LOWENSTEIN

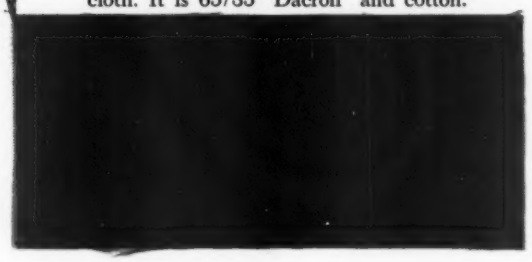
"DACRON" is Du Pont's registered trademark for its polyester fiber.

cloths, many of them in 100 per cent "Dacron" constructions achieved through modifications of the fiber.

Among the most dramatic of the newer developments are the following:

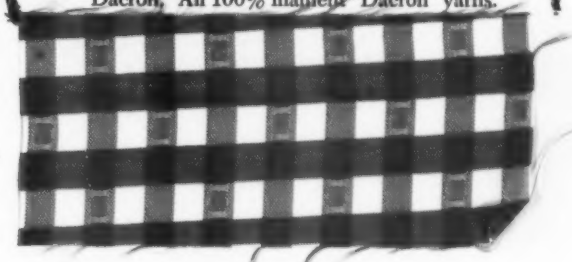
1. "Dacron" Type 62, a premium polyester multifilament yarn which offers the dry, luxurious hand, traditionally associated with silk, along with dyeability and printability. It is available in 100 per cent constructions such as surahs and taffetas, as well as in arrangements with other yarns and in cross-dyed combinations with other types of "Dacron" fiber.
2. Filament crepes in the new texturized "Dacron." They closely approximate the loft and texture of silk crepes.
3. Weave manipulations of two or more varieties of "Dacron" which make it possible to create color pattern work in one piece-dyeing operation.
4. Organza of 100 per cent "Dacron," which is finding wide acceptance in the children's market. It is available in both crisp and drape versions.
5. Combinations of filament and spun "Dacron" for special hand and color effects.
6. New blends of 65 per cent "Dacron" and 35 per cent rayon in both silk and linen textures.
7. New shantung, denim, and bengaline weaves in blends of 65% "Dacron" and 35% cotton.
8. Piece-dyed blends of "Dacron" in jacquard weaves.
9. New all-spun blends of "Dacron" and worsted for the couturier trade.

A new denim construction which adds a new performance dimension to a traditional cloth. It is 65/35 "Dacron" and cotton.



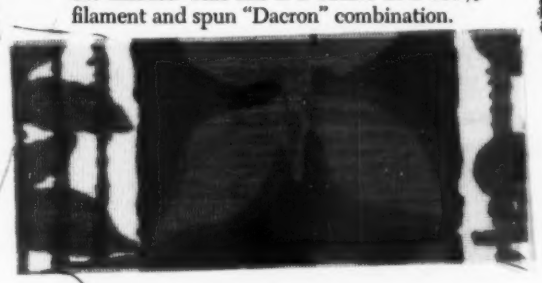
FABRIC BY COHAMA

Another example of pattern work developed in the dye bath by using different types of "Dacron." All 100% filament "Dacron" yarns.



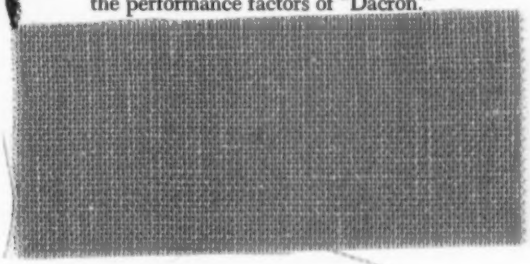
FABRIC BY STEHLI

This subtle print is typical of many now in the market. This one is a batiste in a 100% filament and spun "Dacron" combination.



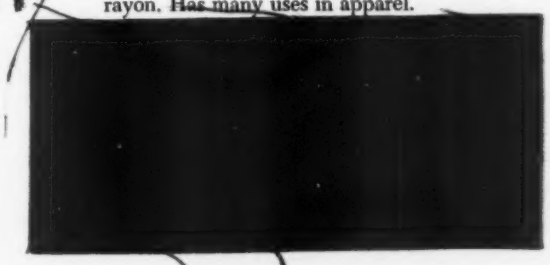
FABRIC BY GOODMAN & THEISE

All spun "Dacron" and flax in a 65/35 blend which achieves the texture of fine linen plus the performance factors of "Dacron."



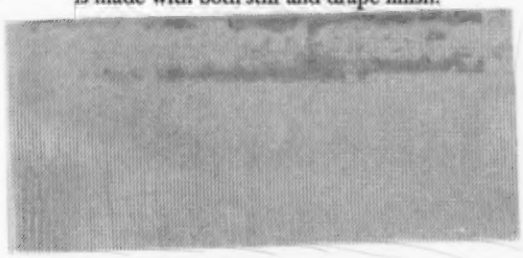
FABRIC BY TRAVIS

A basic fabric construction which uses a blend of 65% all-spun "Dacron" and 35% rayon. Has many uses in apparel.



FABRIC BY ARTHUR BEIR

A 100% "Dacron" sheer organza which is finding wide use in the dress field today. It is made with both stiff and drape finish.



FABRIC BY WM. SIMPSON

Maurice Rentner's two-piece dress in Raeford's lightweight subtle glen plaid of 55% "Dacron" blended with 45% worsted.

THE CONSUMER

who is the proof of the pudding for mill, manufacturer, and retailer

LIKES "DACRON" BECAUSE...

- It stays neat, offering her fashion and beauty she can rely on.
- It makes her life easier.
- Its durability is a welcome dividend.
- It fully lives up to its claims.

Soft shirtdress by Sue Brett is a Fabrex striped crepe woven by Klopman from 100% "Dacron" polyester.

Donald Brooks' Townley dress is also fashioned from a lightweight Raeford fabric which blends 55% "Dacron" with 45% wool.

THE RETAILER LIKES "DACRON" BECAUSE...

- He can sell it with confidence.
- The merchandise always looks fresh.
- It is consistently advertised.
- And he knows the CONSUMER has confidence in its outstanding performance qualities.

the RIGHT BLENDS

— *for the best performance*

Joseph Love's party dress in a carefree Fabrex cloth blended from 65% "Dacron" and 35% cotton.

Over the past 10 years, Du Pont's research laboratories and industry wear tests have attempted to determine the minimum percentages of "Dacron" which would offer the standards of performance the public has come to expect of "Dacron." These tests show that the percentages vary according to the component fibers. Among the most important blend levels in the apparel field are:

WITH RAYON: *65 per cent "Dacron." (55 per cent in some heavier weight fabrics.)*

WITH COTTON: *65 per cent "Dacron."*

WITH "ORLON": *50 per cent "Dacron." (Above blends in woven fabrics, when properly constructed and finished, offer high performance and wash-wear or automatic wash-wear advantages.)*

WITH WOOL: *50 to 55 per cent "Dacron." (For dry cleaning.)*

like SECRET WRITING

— *a pattern which emerges only in the dye bath*

When DuPont's "Latyl," "Sevron," and "Dekatyl" dyes are used with different types of "Dacron," it becomes practical to produce color pattern work in a single piece-dyeing operation. The "secret" is based on the fact that some types of "Dacron" will accept such dyes while others resist the same colors, or will accept another class. Thus, a fabric woven entirely of "Dacron" can be given pattern beauty in the dye bath.

As it comes off the loom, this fabric is all-white; but when it is placed in the piece-dye bath, it emerges with color-on-white pattern, or mixed colors, according to the pre-determined weaving pattern and dye bath. This offers mills and converters great flexibility as well as the advantages of patterned fabric without the expense of yarn dyeing. Because of this, manufacturers can get faster delivery of fabric.

A piece dyed check by Crown Fabrics is used in this bouffant dress by Gay Gibson. Fabric is 100% "Dacron."

By Rhoda Lee

By Mardi Gras

By Alice Stuart

By Jamison Classics

By Pilot Blouse

By Mardi Modes

Fashions like those shown here appear in Advertisements which tell the Beauty-Plus-Performance Story of "Dacron" to American Consumers 12 Months a Year.

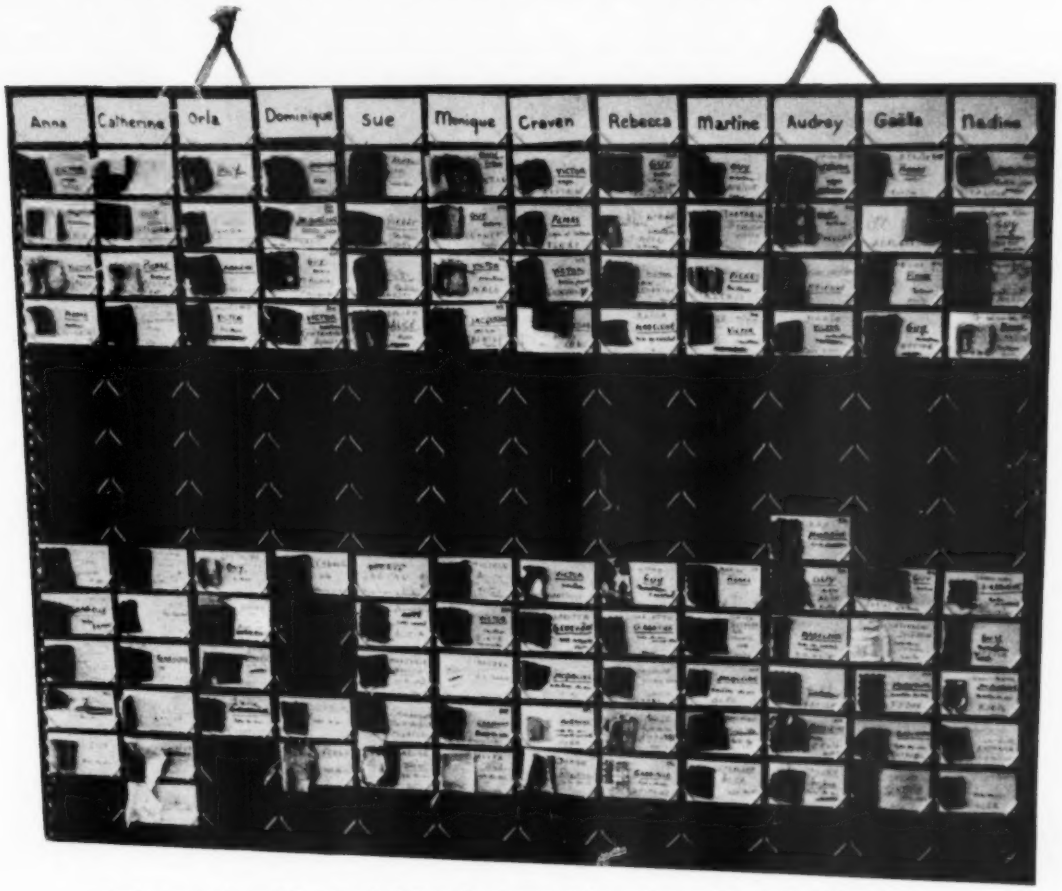
the **MODERN** *face of fashion begins with the fiber*

No report of this limited nature can hope to cover the full range and variety of the present end uses of "Dacron"* polyester fiber. It can only indicate the high points. But these highlights reveal the possibilities inherent in the fiber. Du Pont research carries on a continuing development program for "Dacron" — constantly creating new fiber modifications, new blends, and new constructions geared to the fashion needs of every branch of the apparel industry. ↑ ↑ ↑ It is safe to assume that the next 10 years' growth for "Dacron" will see a continued exploration and expansion of its versatility and its chameleon-like adaptability to the many-sided world of fashion. For in this era of chemistry, the precept that "Fashion Begins with the Fabric" might well be rewritten to read: "Fashion Begins with the Fiber." ●

*"Dacron" is Du Pont's registered trademark for its polyester fiber.

Behind the Scenes at the House of Ricci

Photographed for American Fabrics by Peter Fink



Backstage is the call board which lists the names of the twelve models in the Nina Ricci showing. Each model has between 7 and 10 changes of costume with a card for each change.

THE PHOTOGRAPHS on these pages are unique. Seldom – if ever – has a photographer been allowed to record the inner workings of a leading Paris couture house. That Peter Fink, AF's Photo Director, was granted this permission, is high tribute to his reputation as one of the world's outstanding fashion photographers. But Peter Fink is more than a photographer of fashion. He is a camera artist concerned with human relations and his pictures reveal the concentration of people deeply involved in creative work.

The scenes photographed here were all shot at the Ricci house in Paris three days before the Fall, 1960 opening in August. All the pictures were unposed and all were taken in available light. Mr. Fink compares the preparations to the last rehearsals before the opening of a theatrical production – which indeed this is. Here, during the few days before the show opens, the final decisions are made. Scenes are cut and revamped, costumes are added or abandoned, and the finishing touches of hats, shoes and jewelry are added. By the time the curtain rises and the house lights dim, the show has been rehearsed to perfection and the audience sees none of the effort which went into the production.

(please turn)

Final criticism of the ensemble involves designer Jules Crahay (*left*) and three assistants. Now is the time to make last minute changes.

Ricci *continued*

Robert Ricci, son of Nina Ricci, is both designer and producer.

Crahay (*in background*) is worrying over a design problem. On the right, one of his assistants makes careful notes of all fabrics and accessories selected for each outfit.

Crahay adjusts the embroidered panel on a dress worn by his American model, Audrey Blair.

One of the most opulent gowns in the Fall, 1960 collection – orange silk velvet and chinchilla.

This scene was shot at 7 P.M. on a Saturday night. The whole staff works every evening and weekends before an opening. Girl at left makes sketch of complete ensemble.

Crahay's young assistant gives way to the exhaustion the whole staff endures before an opening.

Crahay decides on a hat. They are all made upstairs in the Ricci workrooms.

M. Percival Savage, Ricci's promotion director, stands beside one of the hits of the collection – a black-banded white beaver coat.

Selecting the jewelry for a costume gets the same attention and care which goes into the design and detailing of every gown. Both Ricci and Crahay are perfectionists.

A garment is draped and basted on the model by Crahay and his chief seamstress. In two days it will be meticulously tailored and ready for showing at the opening.

Two weeks of concentrated work begins to tell on the faces of the Ricci staff. Here they are deciding on a hat. It will be designed and made overnight in the workrooms.

Full dress rehearsal catches Crahay directing the model who wears one of his spectacular creations – a white silk damask evening coat with luxurious fur trim.

Shirred black taffeta and a wonderfully expressive face have caught the interest of the young man who will select jewelry for the dress.

Waiting for her curtain call, one of the Ricci models prepares to come on stage at the dress rehearsal.

A NEW DIRECTION FOR BRITISH HOME FABRICS

Encouraged by its Council of Industrial Design, British converters of furnishing fabrics are beginning to break with tradition and explore new design paths which are generating unexpected consumer interest.

Screen printed wall panel, inspired by the primitive cave paintings at Altamira, was designed by Giraud and was produced on heavy cotton fabric by Warner & Sons Ltd.

SELF-APPOINTED critics of the social scene frequently tell you that Britain – and a great deal of continental Europe – is rapidly becoming "Americanized." This kind of sweeping generalization is usually a derogatory and romantic judgment implying that old and cherished traditions are giving way to the frequent brashness of our American culture.

There is some superficial truth in this view but it does not probe deep enough. My own recent visit to England convinced me that the changes taking place there today are far too complicated and significant to be summed up by saying the British are adopting "American" customs and patterns of living. It would be nearer the truth to say that they are beginning to be able to afford the minor comforts and luxuries which the majority of Americans have taken for granted these many years.

British Prosperity Brings Change

There is prosperity in Britain today. Working people are earning "good money." Middle class people are relatively well off. Even in the provinces and the industrial Midlands there are almost no signs of the poverty and destitution which made life a burden thirty years ago. The industrial machine is operating at near capacity and the prosperity it generates inevitably brings with it the desire for comforts and a standard of living which has become the hallmark (often exaggerated) of our American way of life.

Americans have no monopoly on the desire for a high standard of living. All people everywhere are eager for and entitled to the comforts which modern technology has made possible. When they see them within reach . . . they naturally reach for them! The most valued compliment I was able to pay a British housewife in the provinces was that she had "a real American bathroom."

This is necessarily a simplified statement of the situation. The expansion of any industrial machine (Russia's, for instance) brings with it many vulgarities and violations of good taste. In this area our American mass product design has no monopoly. It is rather the concomitant of a culture in transition and our own growing good design development is the best example of this. To say, therefore, that Britain is becoming "Americanized" is to dismiss a significant social development with a snap judgment.

The Effect on Home Fabrics

It is against this larger background that we must see the new developments in British fabrics for the home. Our own "modern" furnishing fabrics are geared to the needs of modern architecture and the interior design of our contemporary homes. The new directions in British textile design are responding to the same consumer desire for a break with tradition. Such design is still limited in its appeal but the audience is growing.

Influence of the Design Centre

The fabrics reproduced on these pages represent a developing trend. At the core of this trend is the British Council of Industrial Design and its London Design Centre. The Council is a government body, set up in 1944 with the

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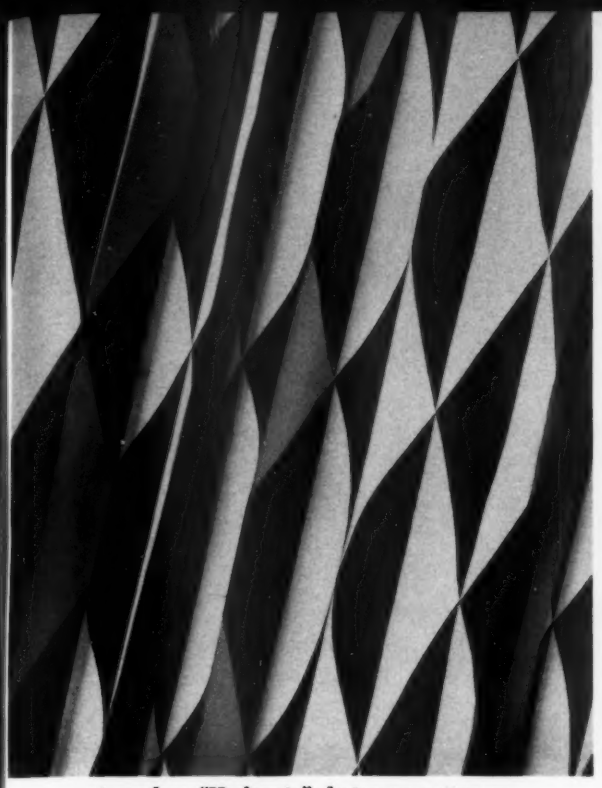
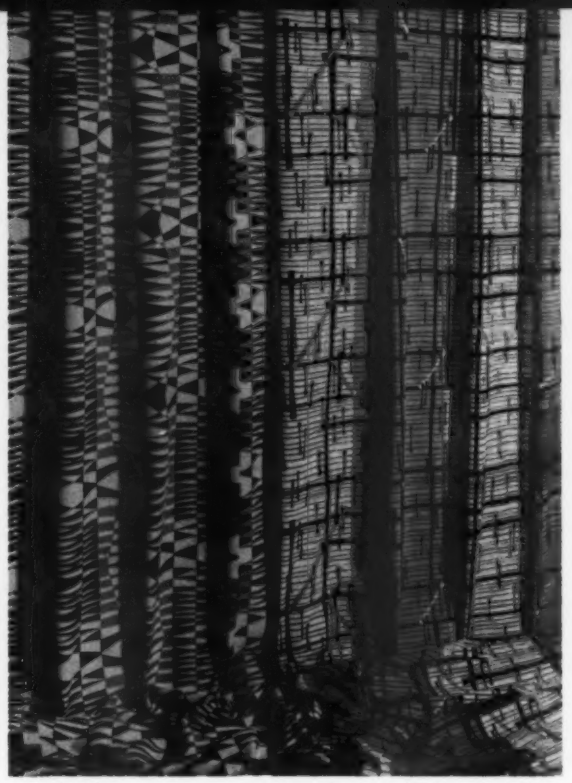
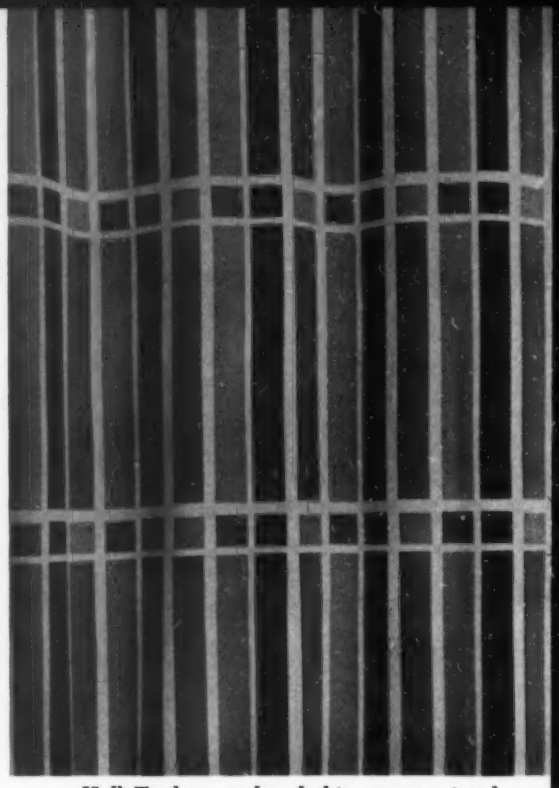


A modern "Harlequin" design on cotton or linen by Sylvia Chalmers for Eliz. Eaton Ltd.

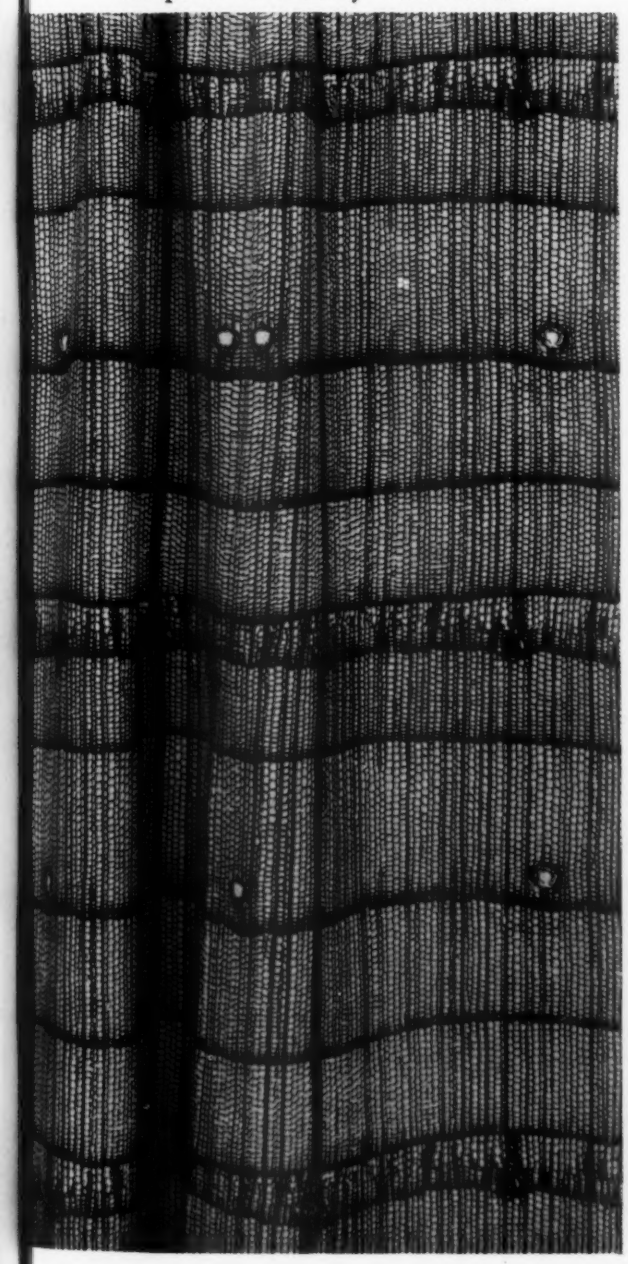


Heal Fabrics uses many modern designs. "Prisma" (*left*) is by Hilaire Hiler; "Projections" (*right*) by F. Lelong.

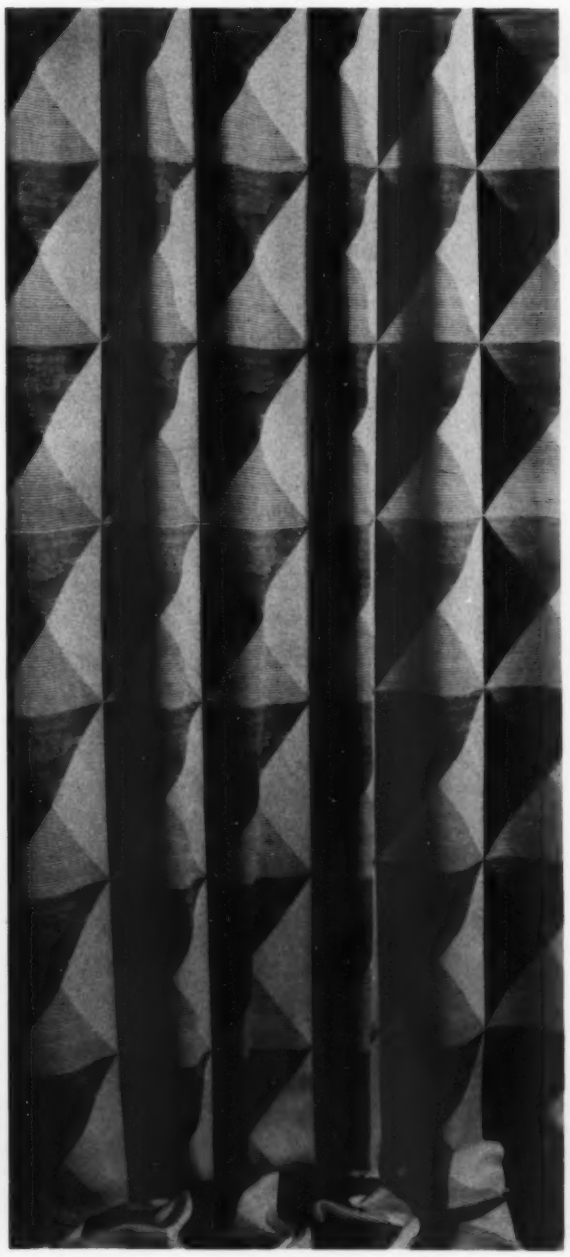


Hull Traders produced this screen printed "Venetian Stripe" design by Shirley Craven.

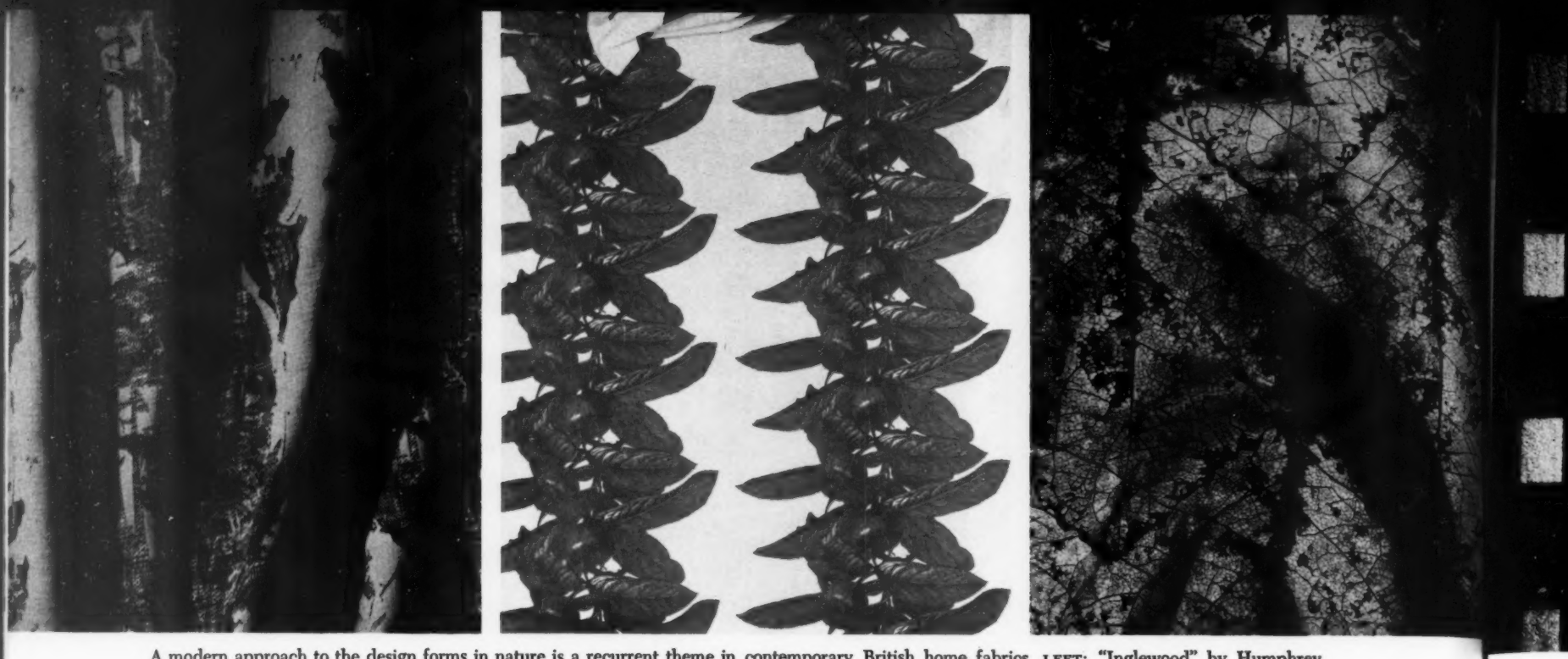
"Tree Section", designed by Shirley Conran, was printed on linen by Conran Fabrics.



Tootal Broadhurst Lee Co., an old name in British home fabrics, produced this rayon print by Colbertaldo.



Sanderson is expanding its traditional range with designs like "Pavana" by Cliff Holden.



A modern approach to the design forms in nature is a recurrent theme in contemporary British home fabrics. LEFT: "Inglewood" by Humphrey Spender for Edinburgh Weavers. CENTER: "Medlar", also by Edinburgh Weavers. RIGHT: a textural design by Gwenfred Jarvis for Liberty & Co. Ltd.

BRITISH HOME FABRICS *continued*

avowed aim of "promoting by all practicable means the improvement of design in the products of British industry." The Council performs many functions in its wide-ranging efforts to promote interest in good design both within the various trades and to the public at large. Perhaps its single most important effort is the operation of its Design Centre at 28 Haymarket in the heart of London.

The Design Centre has been a great success. Since April, 1956, when it was opened, close to 3 million people (2200 daily average) have visited its exhibits of good design products which are chosen for display by its selection committee. These exhibits cover many types of consumer and home products – not the least of which are furnishing fabrics for drapery and upholstery.

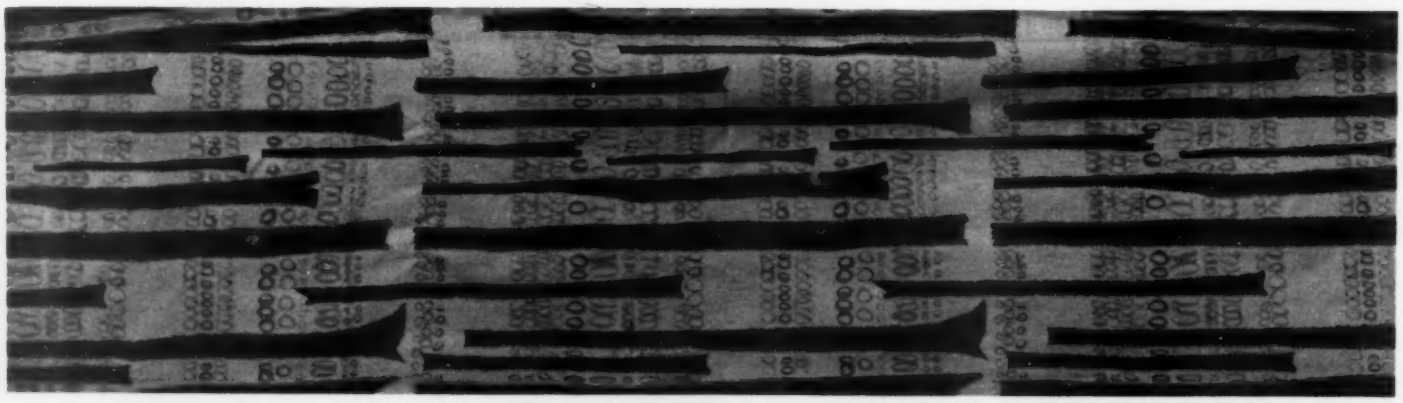
Leaders of the New Design Movement

The producers of these fabrics which have won the accolade of display by the Centre are generally smaller converters who have been willing to break with design traditions and experiment with new concepts of form and color. Among the leaders in this movement are:

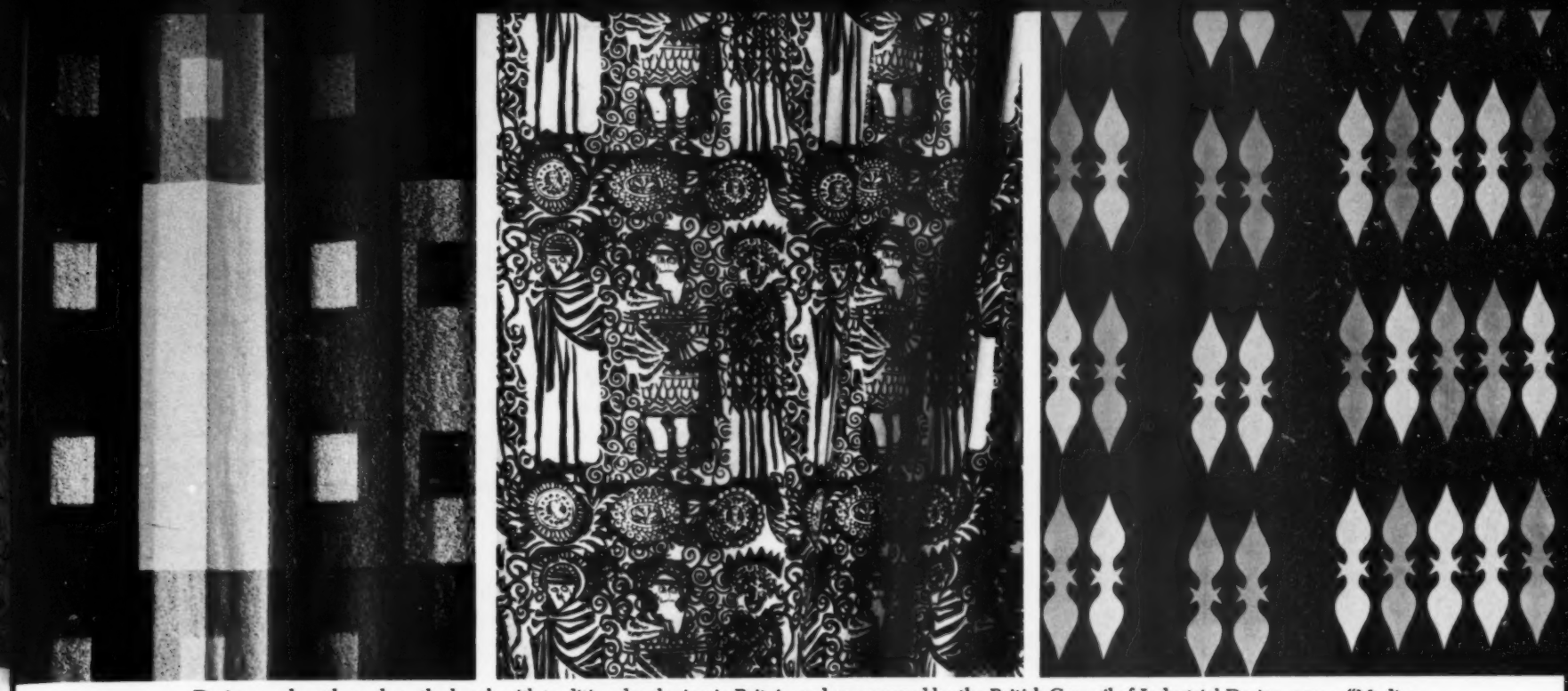
EDINBURGH WEAVERS, under the direction of Alistair Morton, aims to create 'haute couture' in woven and printed furnishings. There has been a long record with Edinburgh Weavers of work commissioned from the leading artists of the day, which has been interpreted into successful furnishings, sometimes woven and sometimes printed. The artist who is not a designer often fails when he tries his hand outside his own medium but with Edinburgh Weavers the long list of successes with designs by name artists is due to a determination that production techniques must be made to express the artist's fullest intention.

HEAL FABRICS LTD. has approached the modern idiom from a very different angle. Heal's designs are designers' designs, seldom design interpretations of an artist's conception. Lucienne Day is the best known designer for Heal Fabrics. She has been associated with their annual range since 1949 and provides an excellent example of the creative designer working in close touch with the stylist and co-ordinator – Tom Worthington. Heal's other, and equally important, slant has been printed design on serviceable cloths at an inexpensive price. This ties in with the basic concept of the Heal ranges – lively design for young people at prices they can afford.

DONALD BROTHERS LTD. export a high proportion of their production to the United States. Their design contribution both in weaves and prints may perhaps be less spectacular than that of Edinburgh Weavers and Heal, but the personality is different and the result as full of merit. Here is a firm with an eye for the superb use of color, and for texture in a wide range of suitable fibers. Donald Bros. fabrics have a slightly 'cottage industry' quality, but its technical standard is of the highest – a firm which combines tradition of the best sort with modern ideas.



Lucienne Day, one of the best known designers for Heal Fabrics, created this reversible cotton print called "Forest."



Designs such as these show the break with tradition developing in Britain and encouraged by the British Council of Industrial Design. LEFT: "Madison Square", a woven cotton and Lurex by Tibor Ltd. CENTER: "Ravenna" by Mary Oliver for Donald Bros. RIGHT: "Parade" by Paule Vezelay for Heal.

These three leaders of the "modern" movement are small to medium in size. Among their competitors must be included SANDERSON FABRICS, a long-established firm which is becoming the giant of the top-end trade in Britain. Sanderson has long had an enviable reputation for efficiency and high standards in production and distribution. Its design range has been large and extremely sound. Lately, to this solid and substantial base there has been added a lively and more adventurous approach to design. The massive influence of Sanderson has helped foster the new directions in British furnishing design.

HULL TRADERS LTD. is a newcomer in this field. From very small beginnings, it has built up in two years a design range which bears comparison with that of any other firm. Much of its best work has come from designer John Drummond.

Another small firm, though one of longer standing, is TIBOR LTD. Its designer, Tibor Reich, took over a derelict flour mill at Stratford-on-Avon some 15 years ago. Since then, he and his team have given a succession of "shots in the arm" to British furnishing fabric production.

Naturally, there are other important names – Liberty & Co. Ltd., David Whitehead Fabrics Ltd., Warner & Sons Ltd., G. P. & J. Baker Ltd., Tootal Broadhurst Lee Co. Ltd., Haworth's Fabrics Ltd., Elizabeth Eaton Ltd., Conran Fabrics – each of these producers has today a recognizably separate personality behind its work.

• • •

Together, this group of companies has set a wind of change and progress blowing through the world of British furnishing fabric design within the past five years. That they have been able to do so with success in this stronghold of tradition is testimony to the changes taking place in Britain today – changes which parallel the shifts in our own levels of public taste and which are rooted in the same ground of national prosperity in both countries. – C. L.

LEFT: Lucienne Day's "Ducatoon" for Heal. CENTER: Paule Vezelay's "Stanza", also for Heal. RIGHT: P. Werthmuller's "Zebra" print for Haworth's.

THE NEW GENERATION OF CONVERTERS

A second generation of textile converters—with new life goals and new concepts of taste — is changing the face of the fashion-fabric business. Auburn Fabrics and the Turk brothers offer a case in point.

THOUGH PURISTS in the design world will deny it, we on American Fabrics are convinced that the level of public taste in America is rising. There are good and sound reasons for our optimism. The continuing tenure of our national prosperity, the increasing contact of our people with the cultures of other lands through both education and travel, the public exposure to good taste and good design – these are a few of the obvious factors influencing the rising level of popular taste.

Less obvious and more subtle in its implications is another but no less important factor. This is the emergence during the last decade of a new young generation of management executives many of whom have inherited the businesses founded by their fathers.

New Concepts in Taste

These younger people have different life goals than those to which their parents aspired. They have enjoyed the advantages of a good education. They are interested in art, literature, in all facets of culture. They are able and eager to travel and they travel with open minds. Having never known poverty they do not see the making of money as a life goal in itself. They are seeking broader horizons and different satisfactions.

The result is that this new generation of business owners is no longer satisfied to turn out products which their sophisticated tastes consider "corny." They do not look down their noses at the mass market. To them it represents a challenge to produce good design for a popular audience. If they can satisfy their own tastes and those of a wider public at one and the same time, then they are in harmony with their work and can enjoy it.

The subtle influence of this new generation is beginning to make itself felt in many product areas and the fashion-fabric field is no exception. The Turk brothers and their company – Auburn Fabrics – is a particularly interesting case in point.

A Young Management Team

The three Turk brothers – Everett, Sheldon, and Burton – acquired control of Auburn Fabrics from their father only five years ago. It was then a successful but unexceptional converting firm producing popular-priced rayons for the apparel trades. Within five short years the brothers have changed Auburn into one of the most interesting and progressively minded fabric resources in the New York market, specializing in quality silks for some of the leading manufacturers of women's sportswear and casual clothes.

The organizational structure of Auburn breaks down logically enough into the special talents and interests of the three brothers. Everett supervises merchandising, sales and styling. Sheldon is in charge of the financial side of the business and also of production. Burton, the youngest of the three brothers, is trained in textile technology and handles all the technical problems involved in styling the line. Between them they have developed a system of teamwork which is a wonderful balance of the experimental and the practical. Their objective

LEFT. An example of Auburn's power-loomed Sari-like border design in pure silk. The border, executed in six colors, is 4½ inches wide and runs only along one selvage of the cloth, which is 41 inches wide. The rest of the fabric is cream-colored, accented with small figures.

is to achieve the unusual in silk fabrics and to achieve it at a price which is practical for the fashion trades.

Translating Ancient Handicrafts

In their exploration of new avenues for design and techniques, the brothers eventually turned to the traditional silk culture of the Far East. Everett, particularly, was fascinated by the history of silk production in the Orient. During the past five years he has made several trips to the Far East and has supplemented his personal experience with much library research into the techniques and the design work which made oriental silks the most admired in the world.

It was out of this interest in the Orient and its ancient textile traditions that Auburn developed some of the unique fabrics which have built its outstanding reputation in the fashion field. Of these we select three recent developments as illustrations of the Auburn approach.

Tie & Die Yarn Dyed Silks

On one of his visits to Japan two years ago, Everett became fascinated with the ancient technique of coloring yarns by the "tie & dye" process. By this method the dyer knots the hank of yarn before dipping it into the dye bath. The tied areas resist the dye and when the process is repeated it results in a multi-colored yarn which produces an interesting play of color tones in the finished fabric. Everett adopted this method for the Auburn line and thus achieved random color effects which are generally not possible in volume production. A hank of "tie & dye" yarn is photographed here. The accompanying swatch shows a finished fabric made from this yarn.

Power-Loomed Border Designs

A similar handicraft technique which attracted the Turk brothers was the handwoven border design of the Indian Sari cloth. Such fabrics are individually produced by native handweavers and are therefore prohibitive in cost for most cutters. Burton Turk, drawing on his technical training, was able to work out a method for producing such woven border designs on the power loom. Burton modestly claims that anyone with a technical grounding in textiles could work out the method, yet to our knowledge Auburn was the first American converter to produce Sari-like border designs on the power loom. This was no small accomplishment since it involved acquiring

Auburn's brilliantly colored silk poplin plaid takes on new depth and textural interest through the use of a nubby black silk yarn.

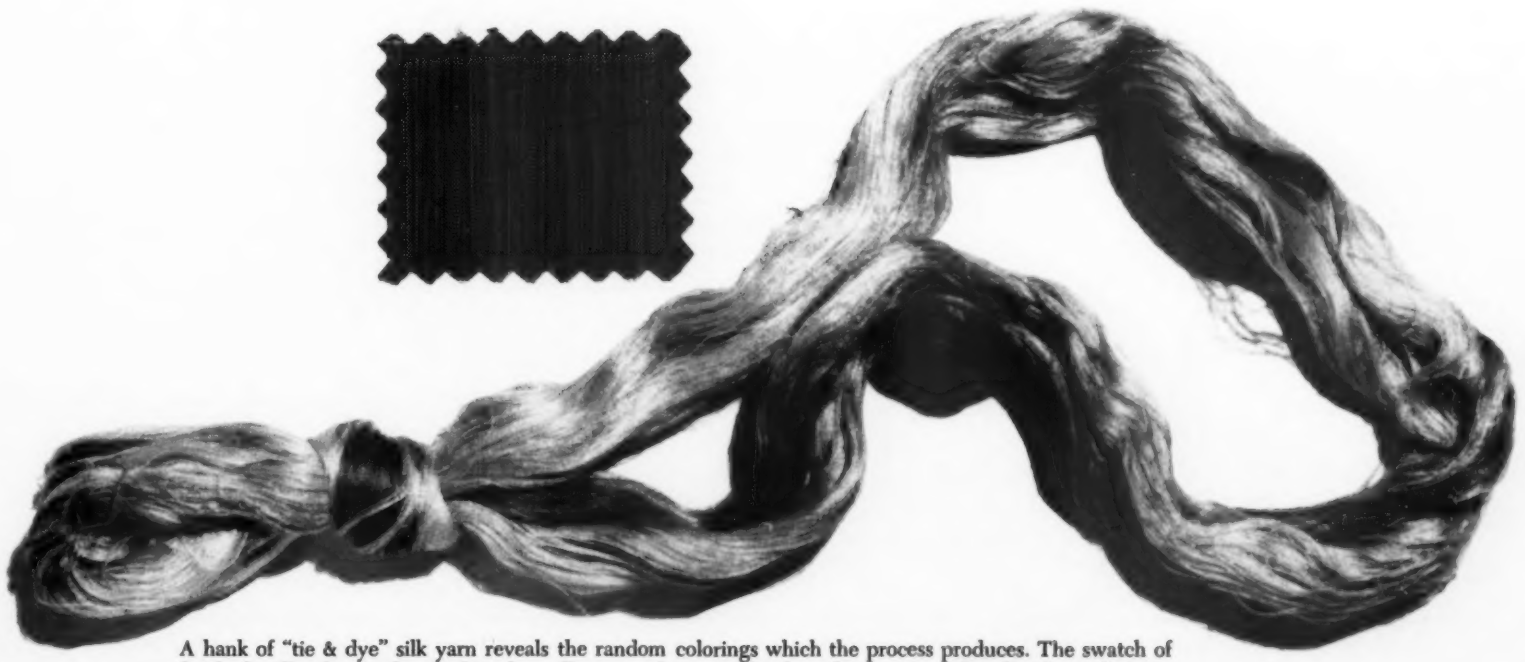
and financing special loom equipment. But the result justified the effort. An example of a power loomed border design from the Auburn line is photographed here.

Natural Nubby Silk Yarn

One of the important fabrics in the Auburn line today is a subtle and luxurious lightweight tweed cloth woven from natural nubby raw silk yarns. Its texture is rich and dry to the touch and its overall effect is one of great sophistication. Here again the handicraft look is achieved in a power-loomed fabric. A further use of this interesting nub yarn is illustrated in the brilliant plaid fabric swatched on these pages. The nub yarn was combined with a fine silk poplin to provide a new textural interest for both hand and eye. As in all Auburn fabrics, the approach is subtle and in good taste.

• • •

These few examples do not by any means exhaust the range and versatility of the Auburn line. The three brothers are blessed with inquiring open minds and are constantly searching for new ways to achieve beautiful textiles. To browse through their voluminous files of experimental fabrics is an adventure in itself and reveals their creative approach to the business of manufacturing fabric. Not all their experiments—as they are the first to admit—have been successful but it is this kind of thinking, this willingness to explore for new directions, this perseverance with new and difficult ideas, which makes the Turk brothers so fascinating an example of the changes which are taking place today in the textile industry.



A hank of "tie & dye" silk yarn reveals the random colorings which the process produces. The swatch of finished silk shows the multi-color effects made possible by this ancient handicraft technique.

1961

Others fear what tomorrow may bring. I am afraid of what happened yesterday.[1]

May I, to the extent of my power, give all needful help to my friends and to all who are in want. May I never fail a friend in danger. When visiting those in grief may I be able by gentle and healing words to soften their pain . . . May I respect myself. May I always keep tame that which rages within me. May I accustom myself to be gentle and never be angry with people because of circumstances. May I never discuss who is wicked and what wicked things he has done, but know good men and follow in their footsteps.

ASCR. TO EUSEBIUS[2]

All that I ought to have thought and have not thought, all that I ought to have said and have not said, all that I ought to have done and have not done, all that I ought to have ordered and have not ordered, all that I ought not to have thought and yet have thought, all that I ought not to have spoken and yet have spoken, all that I ought not to have done and yet have done, all that I ought not to have ordered and yet have ordered; for thoughts, words and works, bodily and spiritual, earthly and heavenly, pray I for forgiveness and repent of it.

ZOROASTER[3]

You ought to know yourself as you really are, so that you may understand of what nature you are and whence you have come to this world and for what purpose you were created, and in what your happiness and your misery consist, for within you are combined the qualities of the animals and the wild beast and the angels, but the spirit is your real essence and all beside it, is, in fact, foreign to you. So strive for the knowledge of your origin, so that you may know how to attain to the Divine Presence and to the contemplation of the Divine majesty and beauty, and deliver yourself from the fetters of lust and passion . . . for God did not create you to be their captive, but that they should be your thralls, under your control, for the journey which is before you, to be your steed and your weapon, so that you may therewith pursue your happiness and then cast them under your feet.

AL GHAZZALI[4]

Give me that which is best for me. The Gods know best what good things are — to pray for gold or silver or despotic power were no better than to make some particular throw at dice the subject of prayer.

SOCRATES[5]

Grant to me to become beautiful inwardly, and that all my outward goods may prosper my inner soul. Grant that I may esteem wisdom the only riches, and that I may have so much gold as temperance can handsomely carry.

Have we yet aught else to pray for, Phaedrus? For myself I seem to have prayed enough.

PLATO[6]

Man at his best, like water,
Serves as he goes along:
Like water he seeks his own level,
The common level of life.
Loves living close to the earth,
Living clear down in his heart,
Loves kinship with his neighbors,
The pick of words that tell the truth,
The even tenor of a well-run state,
The fair profit of able dealing,
The right timing of useful deeds,
And for blocking no one's way
No one blames him.

LAOTZU[7]

O my Lord, the stars are shining and the eyes of men are closed, and kings have shut their doors, and every lover is alone with his beloved, and here I am alone with Thee.

RABI'A AL-ADAWIYA[8]

Tr. by: 1 Jogendin Singh; 2 Gilbert Murray; 3 A. H. Bleeck; 4 Margaret Smith; 5 H. G. Dakins; 6 Benjamin Jowett; 7 Witter Bynner; 8 Margaret Smith.

FOR THE AMERICAN COUTURE:

Distant Lands Inspire

Fabrics Designed and Produced in America

One of the largest fabric printers in America has launched an imaginative program to supply U. S. couture houses with confined prints on quality cottons and in the limited yardages they require to give them exclusivity.

ABOVE. Against the background of a Japanese inspired print is the swimsuit and beach sheath which Pembroke Squires designed for Cabana. It is flanked by Mr. Seltzer's theme photograph of the shrine at Nikko and the pattern "Shoji Papers" which he derived from the colorfully printed Japanese papers often used in making shoji screens. BELOW. A swatch of the pattern "Kimono Border" and an ensemble of the same cloth, also designed by Pembroke Squires for Cabana.

"KIMONO BORDER" — JAPAN

Cranston's fabric-fashion promotion was presented to buyers and press at New York opening.

AMERICAN COUTURE

A NEW DEMONSTRATION of the growing sophistication we see everywhere in the U. S. textile market is the bold and farsighted fabric design program now underway at the Cranston Print Works. That one of the oldest and largest companies of its kind in America should sponsor a group of fabrics geared to the special needs of America's leading fashion designers — this in itself is a departure of significance for the textile industry.

Under the new program, Cranston is able and willing to supply an individual couture house with as little as 330 yards of a confined design and is able to achieve this at a price of approximately $2 a yard for high quality Supima cottons.

The first range of designs has been geared to the fashion season of Spring, 1961. The designs themselves are based on Far Eastern themes which have been handled with a fresh and sophisticated approach to both pattern and coloring. They are the work of the well known textile designer Harvey Seltzer of Westport Fabrics in cooperation with the Cranston Screen Print Division. Some of the fabrics in the new range are swatched on these pages. To see and touch them is to understand at once the high standards of quality and taste which motivated the program.

The whole program began with an idea — an idea for

Lord & Taylor keyed off retail presentation of the range in a bank of 5th Ave. windows.

The Hawaiian "Golden Shower Tree" pattern in a swimsuit and skirt by Brigance for Sinclair.

which Cranston was able to enlist the enthusiastic support of Supima's Alice Stewart, of BOAC and of Westport Fabrics. Peter H. Blair, Marketing Director of Cranston, puts it this way:

"The fashion market has long needed an overall 'interested party' who could – and would – design special fabrics for the special fashion designer, the designer who makes fashion news. We believe that such designers should not always be influenced by the amount of yardage they can use but should be able to select textile patterns which can be theirs exclusively and which can be promoted exclusively by fine stores – without the nightmare of being copied, sometimes before a fabric design is released to the public."

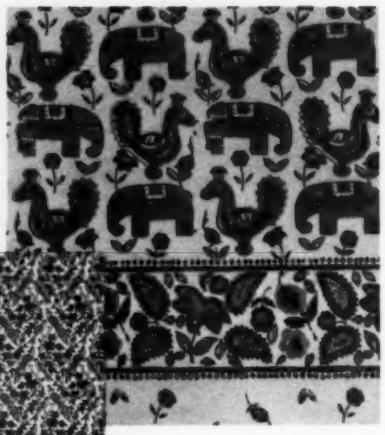
Dianalee Dye, Cranston's Fashion Coordinator, undertook the task of converting idea into fabric and Mr. Seltzer set off on a Far Eastern trip to gather source material for a group of high fashion prints. With the active cooperation of BOAC's Ouida Wagner, who arranged entrée into many private sources of design inspiration, Mr. Seltzer traveled to Hawaii, Hong Kong, India, Japan and Thailand and returned with the designs which form the basis of the current range. They were executed on long staple Supima cottons, featuring Cranston finishes for wrinkle resis-

Another Lord & Taylor window. Key stores across the country are featuring the collection.

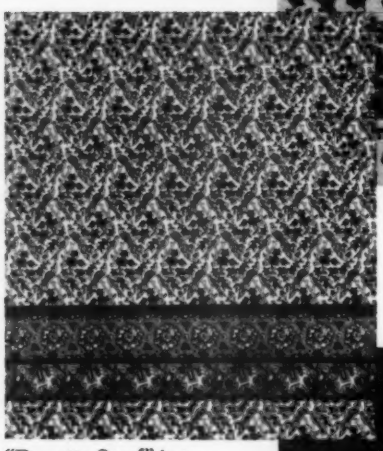
Design inspiration from Hawaii is the source of several colorful prints in the Cranston-Westport fabric range. Here, against a background of the pattern "Wild Orchid," are shown *(above)* a dress by Polly Hornburg for Calypso Bermudas and an at-home ensemble *(below)* by the same designer. The fabric swatch of "Wild Orchid" is a lightweight Supima cotton sateen. Broadcloth and batiste constructions in Supima cotton were also used for some of the prints in the collection.

"WILD ORCHID" — HAWAII

The "Rambagh Palace" print on Supima cotton batiste in a dress by Adele Simpson.



One of several Indian designs.



"Dupatta Scarf" is an intricate border print.

Block printing by hand is still done in the ancient city of Jaipur.

INDIA AND THAILAND inspired some of the most dramatic and brilliantly colored prints in the Cranston collection. The design motifs are handled with great freedom and sophistication, achieving a modern look in spite of their ancient origins. The color palettes are equally sophisticated, yet they are strong and bright since they too are based on the traditional textile colorings used in the handicraft fabrics found in both these cultures. The two swatches shown on these pages are representative of the group and they reveal once again what a creative colorist can achieve even with so classic a design theme as paisley. They also reveal the growing respect of American couture fashion designers for fine cottons — a respect which has grown substantially with the emergence of Supima cotton and the development of the wrinkle-resistant and easy care finishes for which the American textile industry has become justly famous throughout the world. BELOW, we show a dress and an at-home ensemble by Melba Hobson for Mr. Gee. Both are in "Maharani's Robe," swatched alongside.

"MAHARANI'S ROBE" — INDIA

tance and easy care. Under the overall promotion title of "A World of Fashion Jets to Your Doorstep" they have won the enthusiastic support of many leading American fashion designers and will be promoted in key fashion stores across the country this spring.

Among the important American fashion designers who have selected confined patterns from the Cranston range are the following: Adele Simpson, Kaspar for Arnold & Fox, Pembroke Squires for Cabana, Polly Hornburg for Calypso Bermudas, Evan Picone, Melba Hobson for Mr. Gee, Brigance for Sinclair, and Vera Maxwell. Some of their designs are shown on these pages. They reveal the versatility of the designers themselves and they testify to the atmosphere of sophistication which made it possible for Cranston to conceive and sponsor such a program in America at this time.

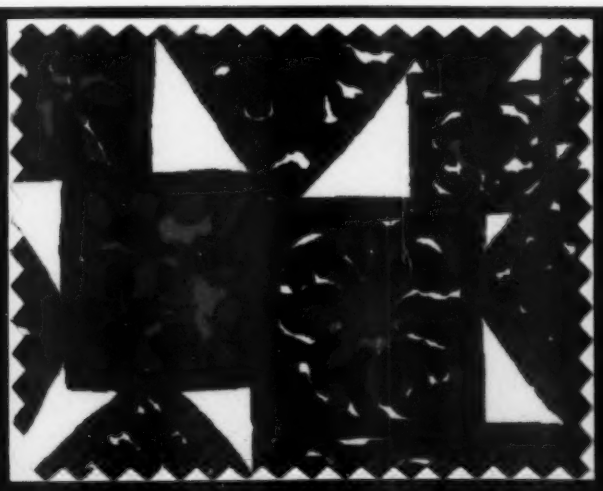
LEFT. "Wat Relief" is a design adapted from the bas relief on a Thai temple. It is used here in a swimsuit by Brigance for Sinclair.

RIGHT. "Shadow Play" is another Thailand design taken from the Thai shadow puppets. The two-piece dress is by Kasper for Arnold & Fox.

Supima
From little seed like these grows America's own luxury cotton. Supima thrives in the desert soil and sunshine of Texas, Arizona, New Mexico, and California.

A Few Words About Supima Cotton

There are many grades of cotton grown in the world and they range from short crude fibers to extra long, fine staple with high strength and silkiness. Traditionally, it was long staple Egyptian cotton and Sea Island cotton which were known as the world's finest. But the advent of Supima cotton changed the picture. Supima is an American cotton which rivals the world's best in length, fineness, luster and strength. It was developed by American growers in cooperation with the U. S. Department of Agriculture whose technologists cooperated in the scientific cross-breeding of cotton seeds until the Supima seed was perfected. Supima cotton is grown from a special hybrid seed whose qualities are best realized under very special conditions of soil and climate. Such conditions are found in the Southwest area of the United States and that is why Supima cotton growing is concentrated in the states of Arizona, New Mexico, Texas and California.



"TEMPLE OF THE DAWN" — THAILAND

RIGHT. Vera Maxwell uses one of the prints for blouse and matching lining of her two-piece suit.

BELOW. Native silk spinner in Thailand.

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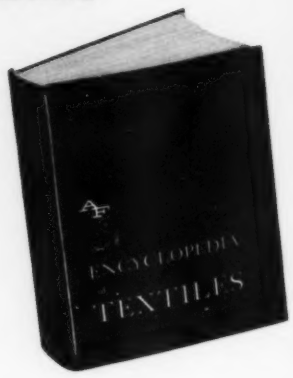

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American Fabrics

Presents Its Annual Review of

Outstanding News Events in Textiles for the Year

1960

DECEMBER • 1959

World production of jute and allied fibers reached about 3-million tons in the 1958-59 season. Since 1954, India has increased its jute production by 80% thanks to improved methods, aids of various types and greater acreage.

Burlington Industries, Inc., acquired the well-known Princeton Knitting Mills, Inc., by purchase. No changes will be made in the plants in Watertown and Waterbury, Conn.

Per capita consumption of cotton in the United States is now 26 pounds per person, an increase of 17% over 1958. Man-made fibers are up from 9.7 pounds in 1959 to 11 pounds at present. Wool consumption amounted to 1.9 pounds.

Carlton H. Stauffer, President of York Narrow Fabrics Company and John A. De Angelis, President of Murdock Webbing Company, re-elected Board Chairman and President, respectively, of The Narrow Fabrics Institute, New York City.

Cumuloft, textured nylon filament yarn for use in carpets, announced by Chemstrand Corporation. The fiber has a modified cross-section with a built-in crimp with rounded corners which provide new dimensions of depth and breadth heretofore not achieved in nylon processing.

The Cherokee Indians of North Carolina contributed a "first" in industrial development in the United States. It is a $300,000 yarn manufacturing plant and Commissioner of Indian Affairs, Glenn L. Emmons stated that "this is the first structure of its kind to be built from bottom to top by an Indian group specifically for leasing to an industrial concern."

Wages of production workers in textiles in the United States are now at $1.58 per hour for a 40.8 hour week. Apparel workers average $1.53 an hour for a 36.8 hour week. Textile workers average a weekly wage of $63.99, while apparel workers show $56.30 per week.

After being in business for 64 years, Glen Woolen Mills, Norwich, Conn., decided to liquidate. A group of Norwich business men bought the plant which will be used for diversified industries.

JANUARY

It is now forty years since World War I. At that time the population of the United States was 106-million, with 24-million households, and 41-million persons gainfully employed. Today this country has a population of 179-million with 52-million households and 66-million workers. Demographers foresee a rapid increase in population for the next ten years with the greatest increase expected in the groups aged 24 years or younger and 55 years and older. This means more people will need more food, clothing, transportation, shelter, fuel, tools, accessories, adornments, education, entertainment, medical care, and military protection. Each worker today produces almost 2½ times as much as forty years ago with the same two hands.

The Industrial Revolution, which is the substitution of machinery and specialized skills for plodding labor, has been in progress now for one and one-half centuries. Yet it is accelerating, not slowing down. The greatest technological advances are still ahead of us.

In 1920 the ordinary working man had to labor 47 hours a week to support his family. Today he works 40 hours a week, and this provides more than twice as much of the good things of life as did the 47 hours of labor forty years ago.

For the first ten months of 1959 the American Silk Council reported an increase in silk imports to this country of 39,813 bales against 25,392 in 1958.

From six to eight ounces of nylon yarn are used to make one dozen pairs of stockings.

Fire damage of about $200 million involving a total loss of over 600,000 pounds of knitting yarn, occurred in the basement stockrooms of Peignage Amedee Prouvost & Cie., of Roubaix, France. As a result of the fire, 800 employees of this wool spinning concern were made idle. Prouvost is the largest wool combing and worsted spinning group in France and Western Europe.

American Viscose Corporation stated that in 1910 there was only one type of rayon and two end-products. In 1960, there are 109 types of rayon with hundreds of uses.

Firestone Tire & Rubber Company announced the formation of its Molded Fiber Products Division. Fibrocast was the name chosen for the products of the new division.

The Australian wool-selling season is to be extended to the full twelve months of the year due to an increase in demand. Australia is enjoying record breaking production of wool. Quotations are to be given each month.

Dawbarn Brothers, Inc., large producer of olefin fiber completed its second expansion in four years, in Waynesboro, Virginia. The company is well known for its industrial fabrics and rope. The new plant will be used to make polypropylene fiber.

Patchogue-Plymouth Mills, Lawrence, Mass., purchased by Bolta Products, Division of General Tire & Rubber Company.

The National Wholesale Dry Goods Association changed its name to The National Assoc. of Textile and Apparel Wholesalers.

World cotton set an all-time record for the 1958-59 season, according to the International Cotton Advisory Committee. Excluding Russia and China, 30.5 million bales were produced, as against 28.5 millin in 1957-58.

Industrial Rayon Corporation announced its third fiber, polypropylene, under the name of "Prolene." It comes in staple fiber, tow, and continuous filament. Industrial rayon, at present, is one of the largest producers of nylon and rayon. The home of the new fiber is Covington, Va., while the pilot plant is located in Cleveland, Ohio.

This is the first year in the history of the United States when personal incomes will aggregate $1 billion a day for the year. Per capita income is about 53 percent above that of ten years ago—$2,140 against $1,400. However, less than one-half of this rise is "real" because of higher living costs. $2,140 today buys only as much consumer goods as $1,740 would buy at 1949 prices. Thus, the increase is actually 24 percent.

World jute production in 1959 was 4,566 million pounds, a drop of 100 million from the previous year. Pakistan produced about 51% of the world total, India about 45% and Brazil about 2%.

Japan exported 89,537 bales of silk in 1959, compared with 46,758 bales in 1958. The United States, Switzerland, France and Italy, in that order, were the largest purchasers.

Celanese Corporation of America bought Darvan nytril fiber from B. F. Goodrich Company, Cleveland, Ohio. The purchase included patents, trademarks, technical service, and world rights to produce and market the fiber. Darvan is a development of research done during World War II.

India plans to modernize its textile industry. At present, India has about 500 textile mills, an increase of 150 since it gained independence from England only a few years ago. Spindles have increased from 10 million to 14 million. Annual textile exports total 750 million yards. In 1948, it produced 2.8 million bales of cotton; today the number is 4.5 million bales.

The annual rate of automobile tire production is now 127 million, an increase of about 9 million over the preceding year.

The Southeast, led by Florida, was the leading area for increase in retail sales during the 1948-58 post-war era. Florida showed a rise of 142%; Georgia, 61%; Alabama, 52%. South Carolina equalled the national average of 48 percent.

Cleveland Adams, Director of the Textile Technology School, Auburn, Alabama, stated, after visiting 14 countries, that the rivals of America's textile industries are many, varied, and powerful. The reasons for the rise of competition are ease of financing for machinery, lack of adequate tariffs and quotas on imported goods to the United States.

The United States Department of Commerce revealed some very interesting, and at the same time, disturbing figures with regard to woolen and worsted imports. The figures follow:

Year	Pounds of Imports
1954	9,100,379
1955	14,116,393
1956	16,997,243
1957	15,623,288
1958	16,045,170
1959 (Jan-June)	16,014,713

The great increase in imports, contrary to the claims of most importers, has been in the $2 to $4 per pound category (foreign values not including duty) except in 1958 and 1959. These figures follow:

Year	$2 and Under	$2 to $4	Over $4
1954	501,240	4,581,366	4,017,773
1955	1,085,563	7,816,449	5,214,381
1956	1,523,887	10,289,481	5,183,875
1957	1,547,939	8,899,633	5,180,716
1958	2,549,426	8,356,384	5,139,360
1959 (Jan-June)	5,563,130	7,040,661	3,210,922

The jump in the $2-and-under bracket came chiefly from Italy and occurred mostly in the lower portion of the bracket, in the "not over $1.25 per pound" level. Importers of Italian goods stated that this quality of goods goes into low-cost garments and has never been sold in the United States before.

North American Mills, Inc., moved its entire plant from Woonsocket, R.I., to Charlotte, N.C., where it occupies the former Chadwick-Hoskins Mills. The company makes nylon and fleece linings for sport jackets and coats.

Flagg-Utica Corporation purchased Grantville Mills, Grantville, Ga. Thus, the company re-enters the spinning field. It manufactures knitgoods, apparel and industrial fabrics.

Burlington Yarn Company formed as a division of Burlington Industries, Inc. E. A. Hamrick, Jr., was made president of the new division.

Cotton textiles used for industrial purposes now account for about thirty percent of the entire textile business.

S. J. Capelin, well-known industrial engineering concern, announced that it is now possible to make a pair of men's slacks in twenty minutes compared with the former times of 35 to 40 minutes. Technical improvements, and more mechanization of individual operation will cut the labor cost in the manufacture of a pair of $5 slacks from 80 cents to about forty cents. Mr. Capelin stated that "the significance is similar to the impact several years ago when production time for a dress shirt was cut from 16 to 12 minutes."

American Viscose Corporation announced a new type of cellulosic fiber, Avlin. The fiber owes its properties to a new spinning technique that tends to flatten the yarn, giving it a triangular rather than a conventional round cross-section. The name, Avlin, will be applied to the fiber as well as to the fabrics made from it. Avlin has a linen-like look.

Seamless nylon hosiery is now running about 38 million dozen on an annual basis. Full-fashioned hosiery is about 31 million pairs a year.

Retail sales in the United States amounted to $215.6 billion in 1959—8% higher than in 1958. Apparel store sales totaled $13.25 billion compared with $12.5 billion in 1958. General merchandise stores showed a total of $23.45 billion, a rise of $783 million.

The National Cotton Council observed that bags and bagging in the non-woven field afford the greatest potential for the industry. Woven textiles in bags now total 900 million yards; paper consumption in multi-wall bags of 25 pounds and larger is equivalent to more than one billion yards of woven textiles yearly, and polyethylene and cellophane are used extensively.

1960 is the bicentennial of the woolen textile industry in this country. It was in 1760 that the Colonies began the manufacture of woolen cloth in textile mills in New England. American Heritage Wools will be the keynote for the observance which is sponsored by Woolens and Worsteds of America.

British workers, according to the Labor Ministry, now average $33 in wages per week, up $1.50 over a year ago.

The Commerce Department stated that Russia does 28% of its trade with the Free World. Governor Luther H. Hodges of North Carolina told the Association of Cotton Textile Merchants in New York City that Russia, with its steadily increasing production, will prove to be a tough, ruthless competitor in the textile world.

Factory workers in this country now average $82 per week for a worker with three dependents, and $74.43 for one without dependants.

FEBRUARY

Christiana Fibers, Inc., was formed in Wilmington, Delaware, by three former employees of DuPont's Technical Service Section in Wilmington. The company produces tops, on commission basis, from both natural and synthetic tow. The officers are S. M. Wheelock, president; W. T. Harvey, vice president, and H. F. Brown, Jr., secretary-treasurer.

Edward A. O'Neal, president of Chemstrand Corporation, was elected chairman of the Man-

Made Fiber Producers Association, Inc., succeeding Andrew E. Buchanan, Jr., of DuPont's Textile Fibers Department. The headquarters of the Association are at 350 Fifth Avenue, New York City.

American Viscose Corporation's aid to education for this year will benefit 83 colleges and universities. The recipients are selected by the respective schools for the scholarships.

New products from Japanese man-made fiber plants include the following:

1. Kurashiki Rayon and Kanegafuchi Spinning Companies produce Vinylon K-56, a polyvinyl alcohol fiber.
2. Nitto Chemical Company makes high pressure polyethylene.
3. Kurashiki Rayon and Mitsubishi Rayon companies produce Vinylon filament yarn.
4. Dai Nippon Spinning Company makes Vinylon staple.
5. Toyo Rayon Company manufactures Taslan and vinyl-coated nylon tarpaulin, the latter with Asahi Kagaku Kogyo K.K.
6. Nitto and Hodogaya Chemical companies make toluene-z-isocyanate, a polyethylene-polyester base, under agreement with Bayer.

Franklin Process Company, a division of Indian Head Mills, Inc., celebrated its fiftieth anniversary. Franklin is the world's largest package yarn dyer with plants in Philadelphia, Chattanooga, Greenville and Fingerville, S. C.

Curtiss-Wright Corporation selected Reeves Brothers, Inc., as its selling agent for "Curon" foam to the wearing apparel trades for laminating and quilting.

The United States-USSR Textile Pact engineered by textile engineer Sidney Scheurer, will involve and aid many companies in the United States. A $30 million plant will be erected in Kalinin, Russia. Some of the participating companies are Crompton & Knowles, James Hunter, Whitin Machine Works, Rodney Hunt, National Drying Machine Company, Cocker Machine & Foundry, Saco-Lowell, Turbo Machine, Parks-Cramer, and H. W. Butterworth. This gigantic enterprise was signed in Moscow by Saul Rosenbaum, president of Intertex Corporation, and Norman Garlington, both of whom assisted Mr. Scheuer in the undertaking.

A carpet printing unit has been developed by Bradford Dyers' Association, Ltd. It will print intricate motifs in up to eight colors on tufted carpets for as little as sixty cents a yard. A new company was formed to sponsor the machine—Carpet Printers Ltd., at Prestwich, Lancashire. Carpets up to 54 inches wide can be handled easily and well; a machine capable of printing broadloom carpeting up to 12 feet wide is being built.

President Eisenhower continued the 1959 quota and tariff rates on imported woolens through the year 1960. The "breakpoint" is 13.5 million pounds, and the rates of duty on that volume remain at 30 or 37.5 cents a pound depending on the nature of the cloth, plus 20% or 25% of ad valorem duties, whichever is applicable. Beyond the "breakpoint," ad valorem duty goes to 45%, subject to certain exceptions, including certain handwoven and "religious" fabrics dutiable at 30% ad valorem.

Reeves Brothers, Inc., reopened Grace plant, near Rutherfordton, N. C., to produce plastic-coated fabrics.

Another new fiber—Alon—was unveiled in this country. Alon is a trademark name of Toyo Rayon Company, Ltd., Osaka, Japan. It is a cellulose ester fiber and is marketed by the Star Woolen Company, Cohoes, New York.

Grants totaling more than $1,3 million have been awarded to 143 universities and colleges in the United States in the DuPont annual program of aid to education. The program is for fundamental research by universities to strengthen the teaching of science and related subjects, and for education or research in science and engineering.

The first cotton mill west of the Mississippi River is located in Casa Grande, Arizona, formed by Eastern and Southern mill interests. The name of the new plant is Kimberly Mills.

Britain's exports to the United States attained a new high in 1959, passing the billion-dollar mark. Clothing exports were up 17% to $16 million; leather goods up 49% to $13 million; china and glassware up 14% to $10 million.

Japan's production of rayon and synthetic yarns and fibers hit the 1 billion pound mark in 1959, a 25% gain over 1958. Total production was 1,026 billion pounds.

Great Britain reached a new high in man-made fiber production in 1959—514 million pounds. The previous high in 1958 was 495 million pounds. Rayon staple constituted about one-half of the total.

The International Cotton Advisory Committee stated that the world is now enjoying a real boom in cotton. Estimated world exports for 1960 should run around 14 million bales, 2.5 million more than in 1959. American exports should be around 6 million bales, twice the figure for last year.

The Wall Street Journal reported that there were 9,242 individual textile plants in this country in 1953 compared with 8,470 today, according to Davidson's Textile Blue Book.

Exports from this country in textile fibers and manufactures dropped from $1,294,200,000 in 1958 to $1,125,900,000 in 1959. Imports reached an all-time high of $15,212,300,000, an increase of 19 percent over the previous year.

Chadbourne-Gotham, Inc., acquired 79 percent of the outstanding common stock of Davenport Hosiery Mills, Inc., Chattanooga, Tennessee.

Fiber Industries, Inc., announced the new name, Fortrel, to replace Teron polyester fiber. The plant of the concern is in Shelby, N. C., and the company is a joint venture of Celanese Corporation of America and Imperial Chemical Industries, Ltd., Great Britain.

Record sales for women's full-length hosiery were established in 1959. Volume came to 63,427,000 dozen pairs, a rise of 4.2 percent over 1958 when the total was 60,844,916 dozen.

MARCH

Stanley B. Hunt, Director of Textile Organon, reported that U. S. man-made fibers set a new production record in 1959. The total came to 1,961,700,000 pounds, up from 1,616,200,000 pounds in 1958. Production of rayon and acetate throughout the world amounted to 5,500,000,000 pounds, also a record, and 606 million pounds over 1958. United States output of acetate and rayon rose 14% to 1,167,800,000 pounds.

Production of non-cellulosic man-made fibers reached a new high of 646,500,000 pounds, up 32%, and the production of textile glass fiber achieved a new record with 147,400,000 pounds, a gain of 37% over 1958.

Joseph Bancroft & Sons Co. announced a new Ban-Lon warp-knit fabric of permanently crimped Textralized yarn. Features of the product include silky hand, good drapeability, resistance to wrinkling and stretching, and washability by hand or machine without any loss of appearance or hand.

The United States Olympic Team was outfitted in wash-and-wear dress uniforms when it traveled to Rome for the Olympics. The fabric content was 70% Acrilan blended with acetate and rayon.

A new type of plastic fastener "to take the hardware look out of women's fashion apparel," announced by Talon, Inc., Meadville, Pa. Known as Zephyr, the fastener uses small nylon teeth in place of metal teeth.

Plymouth Cordage Co. announced its new rope made from a multifilament type of polypropylene produced in both staple and continuous filament forms.

Four wool groups coordinated their efforts for the promotion of wool to avoid overlapping functions. The four organizations involved are the Wool Bureau, the American Sheep Producers Council, Woolens and Worsteds of America, and the Wool Promotion Fund of the Wool Trade, Boston, Mass.

The Textile Fiber Products Identification Act, approved by Congress, September 2nd, 1959, went into effect on the third of March.

Courtaulds Carpets, Ltd., Montreal, Que., was formed to make and market tufted carpets in Canada. The products will be made in Cornwall, Ontario.

Kayser-Roth Corp. bought Wispese Corp., Perkasie, Pa., including a 50% interest in Elastic Cloths, Ltd., an English company which manufactures and sells Wispese products in Great Britain.

M. Lowenstein & Sons, Inc., formed a separate subsidiary called Veriset Association to promote the use of Veriset fabrics under a licensing program.

Merrimack Mfg. Co., Lowell, Mass., one of the old-time stalwart plants in Massachusetts which had been closed for quite some time, resumed production of corduroy and velveteen.

Anglo Fabrics, Inc., bought Oxford Woolen Mills, Oxford, Mass., from the estate of Benjamin Hass.

The Department of Agriculture announced that expenditures for promotion of cotton and wool in 1958 totaled $3,365,000. This covered advertising, public relations, consumer education, and merchandising.

APRIL

The Dow Chemical Company opened new polyethylene film plants in Findlay, Ohio, and Fresno, California.

Charles E. Lovett became the first president of the newly formed Tricot Institute of America, Inc. Mr. Lovett is with Deering, Milliken & Co.

DuPont announced its Type 288 nylon, one that has been engineered for commercial texturizing equipment. The new yarn has improved bulk, dyeing uniformity and strength retention under mill and consumer use.

Man-made fibers continue their meteoric rise in total fiber consumption. From a 1.7% of total fibers consumed in the 1920-29 decade, these fibers rose to a 7% mark in 1930-39, to 13.4% in 1940-49, and to 25.3% in the decade of 1950-59. Total consumption in 1959 was 1.9 billion pounds.

Soviet wool production for 1959 amounted to 765 million pounds, a gain of 65 million pounds over 1958.

Honk Kong's export of cotton yarn, fabric and apparel in 1959 was more than double that of 1958. Shipments in 1958 amounted to $28 million; in 1959, $64 million. Of the amount, $56.1 million was in apparel, with $7.9 million in yarn and fabric.

Hanora Fabrics Co., Inc., New York City, bought the former Lippitt Mills, Woonsocket, R. I., where woolen dyeing, finishing, and sponging operations will be carried on under the name of Hanora Mills, Inc., a Rhode Island company. In the old days of the textile industry in New England, Lippitt was considered for many years as one of the leading worsted plants in the country.

Carpets, Inc., acquired by Bigelow-Sanford Carpet Company. The new acquisition makes a custom line of tufted rugs and will continue under its established name as a subsidiary of Bigelow-Sanford, one of the largest producers of carpets and rugs in the United States.

Japan showed appreciable gains in the man-made fiber field in 1959. The average increase was 71% over 1958. Nylon gained 51%. Polyester fibers and staples rose 352% from a comparatively low production in the preceding years. Acetate yarns were up 70%. Fabrics made from man-made yarns were up 75%, and saran filaments and staples rose 16%.

Canadian Celanese, Ltd., announced its new polyolefin fiber, Propylon. This fiber is said to be lighter than other man-made fibers, has good resistance to abrasion and is not affected by water and most of the common chemicals.

Australian grease wool was selling around 55.42 cents a pound compared with 43.99 cents a year ago.

Bigelow-Sanford Carpet Co., Inc., New York City, and Vorwerk & Co., Wuppertal-Barmen, West Germany, have formed a new company. The concern will manufacture tufted carpets in its plant in Gehrden, West Germany.

Strutwear, Inc., Clarksdale, Mississippi, purchased by Apparel Industries, Inc., a wholly-owned subsidiary of Kayser-Roth Corporation, New York City. The plant will continue under the old operations system.

The carpet firm of James Lees and Sons became a wholly-owned subsidiary of Burlington Industries, Inc.

Indian Head Mills, Inc., New York City, acquired Arnold Print Works plants in Adams, Mass., and Hartsville, S.C., for $6.9 million. The plants will continue under the Aspinook Division of Indian Head. The company now operates eleven plants in seven states.

Botany Industries, Inc., made final payments for three companies—Rolley Company, Baltimore Luggage Company, and Premier Knitting Mills.

The National Textile Research Institute, Yokohama, Japan, announced a new cotton loom capable of a speed of 300 picks per minute. This high speed and pickage was attained by eliminating dead point cam actions.

MAY

Bigelow-Sanford Carpet Company, Inc., acquired all capital stock of Crestliner, Inc., for $2.25 million. Crestliner distributes outboard motor boats.

Shipments of knitted merchandise in 1959 amounted to more than one billion dollars, a new record. Men's sweater production set a new high with 650,000 dozen, a gain of 30% over 1958. Women's sweaters amounted to 7,840,000 dozen, a 9% gain. Orlon now accounts for 57% of women's sweaters; wool, 19%, and nylon, 11%. In men's sweaters wool amounted to 50%.

Dan River Mills, Inc., acquired Sayles Biltmore finishing plant near Asheville, N.C., for $2 million.

Final estimate on 1959 cotton crop in the United States was set at 14,551,000 bales of 478 pounds standard weight. The 1958 crop amounted to 11,512,000 bales. Prices averaged 33.23 cents in 1958 and 31.4 cents for the 1959 crop. Cottonseed for 1958 was priced at $43.80 per ton and $39.30 a ton for the 1959 output. World cotton production is estimated at 47.5 million bales, a second successive record. This includes estimated 16.3 million bales of the communist nations.

Some of the major auto fabrics producers curtailed production as much as 25%. Large inventories were apparent since February of this year. Some textile plants have cut from three shifts to two or from five to four days of work a week.

Variety chain stores were reported to have sold about $1.5 billion worth of apparel, accessories, yard goods, and domestics in 1959. This is about 35% of total merchandise volume. Women's and girl's wear amounted to $345.8 million, or 31% of the $1.2 billion total apparel and accessories volume. Hosiery and socks amounted to $246.8 million, 22% of the apparel business.

Indian Head Mills announced agreement to buy Hoosac Mills Corporation, North Adams,

Massachusetts, from Associated Textile Companies. Hoosac makes filament acetate and rayon fabrics.

It was reported that man-made fiber producers spent close to $35 million in advertising media in 1959.

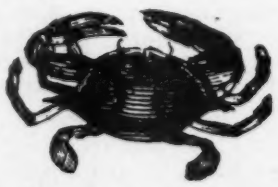
Crompton & Knowles Corporation, Worcester, Massachusetts, acquired Firmaline Products, Inc., Midland Park, New Jersey, a plastics company. Crompton also owns Althouse Chemical Company, Reading, Pennsylvania, which specializes in dyes and chemicals, and the packaging machinery firm of Wrap-King, Holyoke, Massachusetts.

In an order published in the Federal Register, the Federal Trade Commission rescinded its Practice Rules affecting Linen, Rayon and Acetate.

The American Textile Machinery Association Exhibition was held in Convention Hall, Atlantic City, N. J., from the 23rd through the 27th. Approximately $30 million of machinery was on display, the greatest ever assembled in a show in the United States. 350 concerns exhibited.

The Celanese Corporation of America bought Plastic Horizons, Inc. Horizons is a major independent producer of polyethylene film with capacity of 20 million pounds a year. Its plants are in Paterson, N. J., and Batavia, Illinois. Celanese is a producer of cellulose acetate film and sheeting and of various molding compounds including Fortiflex linear polyethylene. Through its recently acquired Royal Manufacturing Company, Celanese also produces plastic containers.

Deering Milliken & Company, Inc., announced a new type of wash-and-wear men's shirt introduced by Cluett, Peabody & Co. The shirting is made of Belfast self-ironing cotton.



Production workers' hours and earnings in the textile-mill products industry, according to the Bureau of Labor Statistics, average $63.60 for 39.5 hours at $1.61 hourly. Employment is around 864,000 persons.

Formation of a new company to service the "Everglaze" and "Ban-lon" licensing programs of Joseph Bancroft & Sons Company, was announced. The new company is Joseph Bancroft & Sons of New York, Inc., located at 1430 Broadway.

Iselin-Jefferson Company acquired Jacob S. Bernheimer & Bro., Inc., converter of flannel. Bernheimer volume is about $4 million annually. Iselin-Jefferson, a wholly-owned subsidiary of Dan River Mills, Inc., has a volume of about $135 million per year.

JUNE

At the eleventh annual cotton research clinic of the National Cotton Council, held in Asheville, N. C., announcement was made of two new devices which should prove of inestimable value to the industry. The FIBROGRAPH is able to "read" the various fiber lengths in a raw cotton sample. Using a photoelectric eye, the device scans the sample in seconds and reports percentages of fiber lengths in the sample. The TRASHMETER is another optical-electronic measuring device which is able to determine quickly the amount and size of trash particles in a raw cotton sample.

At the 76th Commencement Exercises at Philadelphia Textile Institute, Michael Daroff, president of H. Daroff & Sons, Inc., a Philadelphia clothing manufacturer, stated that the American textile industry was competing with the output of nations where the capital investment was only 25 percent of that necessary in this country. Mr. Daroff said that "Wages, in some instances, are a quarter and sometimes even less than a quarter of those prevailing here. Within the past few years this foreign competition has spread to finished garments and other textile consumer products." Mr. Daroff was awarded the degree of Doctor of Textiles by the Institute, the oldest textile institution in the United States.

American Felt Company announced its new line of polypropylene felts under the trademark of Feutron. The felts are used for both liquid and dry filtration purposes.

Textron, Inc., gave a breakdown of its products. Originally a 100% manufacturer of textiles, only 21% of present production is given over to textiles. Consumer goods account for 24%, automotive products 20%, industrial products 22%, and defense 13%.

Montecatini is now producing 12 million pounds annually of its Meraklon polypropylene staple fiber. The plant is located in Terni, Italy.

Production of tire cord fabric in the first quarter of this year rose to 116,595,000 pounds, a 5% increase over the last quarter of 1959. Rayon tire cord rose 5% to 68,699,000 pounds, but nylon showed an increase of 8% with production of 36,027,000 pounds. Stocks on hand were 49,185,000 pounds, 6% above the last quarter level, and 36% above the first quarter of 1959.

Allied Chemical Corporation joined with Polymer Corporation, Ltd., of Australia to to manufacture nylon products in Australia under the name of Allied Polymer Pty., Ltd. Capacity of 5 million pounds of tire cord annually is assured. Carpet fiber, other textiles and a plastic compound are also produced.

American Enka Corporation announced its "Blanc de Blancs" nylon, an extra white filament for yarn to be used in foundation garments. This "white-of-whites" product achieves its very white color cast through the use of a whitening agent.

One pound of man-made fiber is now consumed for every 2.2 pounds of cotton and each quarter pound of wool. Present production of man-made fibers is 2 billion on an annual basis with one-third of the total in non-cellulosic fibers and the remainder acetate and rayon.

The Government announced an incentive payment to producers of the 1959 wool crop at 43.2 percent of the dollar returns they received from the sale of the commodity. This means that the payment will be $4.32 for each ten dollars the sheep men received from wool sold during the marketing year which ended on April 1st, 1960. The figure was $7.03 in 1958. Incentive payments are designed to bring the producer returns from wool to a national average price of 62 cents per pound, grease wool condition. No payments will be made by the government on the mohair crop this year because the average price is now 96.4 cents, far higher than the 70-cent incentive level.

Conmar Products Corporation and American Thread Company joined forces to produce the Conmar No-Snag Zipper.

At the present time department stores in the home furnishings and appliances fields are carrying $4 worth of inventory for every dollar of hard goods sold. On soft goods stores are carrying $3 worth of stock for every dollar of sales. Profits have not for some time been as good on hard lines as on soft goods. The quicker turnover on soft goods such as apparel provides greater profit with less inventory.

The suspension of import duties on certain types of coarse wool (carpet wools), became permanent in the United States. The wools involved are imported under bond for use in floor coverings. Incidentally, this country does not raise any wool staple for use in carpets and rugs.

Donald B. Tansill elected president and chief executive officer of The Firth Carpet Company. Mr. Tansill was formerly chairman of the board of M. Lowenstein & Sons, Inc.

Genesco, Inc., acquired Kingsboro Mills, Inc., a leading manufacturer of women's lingerie under the tradename of Rogers. Genesco, formerly General Shoe Company, has a widely diversified company in footwear, foundation garments and kindred specialties sold in its own and other groups of specialty stores throughout the nation.

Royal Little, one of the stalwarts in the textile industry for over 25 years, announced his retirement from Textron, Inc., but will continue as chairman of the executive commit-

tee of the company. He will also continue to be in charge of any further acquisitions of the concern. Mr. George W. Miller succeeds Mr. Little as president of Textron, Inc.

Crown Chemical Corporation, Providence, R. I., bought Cravenette Company, U.S.A., East Hackensack, N. J. Cravenette produces water repellents, moth-proofiing agents and other chemical specialties. Robert C. Hunzinger will continue as President of Cravenette which is now a wholly-owned subsidiary of Crown.

JULY

Singer Manufacturing Company acquired the tufting machinery business of Cobble Bros., of Chattanooga, Tennessee. Cobble will operate as a subsidiary of Singer and is engaged in the making and selling of tufting and allied equipment used to make carpets, rugs, bath mats, bedspreads, etc.

Industrial Products of America bought Fair Lawn Finishing Company, Fair Lawn, N. J. The machinery and equipment of this former leading finishing concern has been sold to various companies.

Kayser-Roth acquired A. Stein & Co., of Chicago, for about $16 million. Stein manufactures Paris brand belts, garters and suspenders for men and boys, and foundations and related lines of women.

M. Dursin & Sons, Inc., Woonsocket, R. I., is a newly organized company which specializes in commission dyeing, vigoreux printing and recombing. The plant occupies the former dyehouse of the Argonne Worsted Company.

Textile Organon reported that world production of man-made fibers in 1959 reached an all-time high of 7,010,000,000 pounds. The total is made up of 5,560,000,000 pounds of acetate and rayon, 1,268,000,000 of non-cellulosic fibers, and 182,000,000 pounds of glass fiber.

Despite the increase of textile manufacturing in Southeastern United States in the last decade, Georgia and the Carolinas lost 41,000 jobs in the industry between 1954 and 1958. All the while losses have been registered in the New England area, as well. Incidentally, these three states account for 221,000 of the 242,000 jobs in the cotton broadwoven goods industry. North Carolina fell from 69,280 to 52,350 positions, a loss of 24%; South Carolina fell from 82,432 jobs to 76,423; Georgia lost over 18,000 jobs.

Carpet imports, especially from Belgium and Japan, now account for 23% of the total consumption in the United States. The American Carpet Institute has requested that the present tariff rate of 21% ad valorem be applied to imports amounting up to 5% of domestic shipments. Over that amount, all prior tariff concessions would be withdrawn or a flat duty of 40% ad valorem would be imposed.

Pepperell Manufacturing Company declared its 264th dividend since 1852 and boasts the longest consecutive string of dividend payments of any concern in America.

Reeves Brothers, Inc., announced commercial production of Reevon polypropylene bristles for brush manufacture. The product comes in many colors and the filament may be level or crimped. The bristles range from household brushes to heavy-duty street-cleaning brushes. Kaiser-Reisman Corporation, New York City, is the distributor.

The Madras Council, a trade association of the Madras textile industry, formed and based in New York City, will make an effort to stem the growing tide of "confusion and misinformation and misleading terminology given the American public about our fabrics." Mr. T. Srinivisam of the Rani Textile Company, Madras, India, is spokesman for the new organization.

It was reported that Russia now produces three new textile fibers which have no counterpart in the Western World. These are: (1) Enant, a nylon 7. (2) Ftorlon, a fluorine-containing copolymer with good resistance to chemicals. (3) Vinitron, a superior product resulting from a combination of a cellulosic material with Khlorin (chlorinated polyvinyl chloride). Russian textile technologists are now doing extensive work in the field of new and unusual polymers.

Baxter, Kelly & Faust, Inc., Safety Fabrics Division, Philadelphia, Pa., announced its process for impregnating any textile material or fabric with aluminum. After treatment, the fabric retains its original strength, texture, design, and flexibility. The treated fabric is also heat resistant up to 2,500° F. The aluminum coating prevents 96% of heat from penetrating the materials, according to a report from the United States Testing Co. The finish may be applied to one or both sides and any desired color can be used. Uses of the product include many consumer and industrial products—from barbecue mitts to curtains for industrial furnaces.

World production of abaca, henequen and sisal set a new production record of 1,843.6 million pounds in 1959. Sisal increased 5% over 1958 to 1,275.1 million pounds. Abaca amounted to 242.2 million pounds, a 14% gain. Henequen increased by 11% to 326.3 million pounds.

Average weekly loom hours on cotton broad woven goods in the United States are now 127.2. Loom hours, according to the American Cotton Manufacturers Institute, reflect some changes in running time with about 63% of all cotton broad woven goods looms averaging 124 hours per week.

Aberfoyle Manufacturing Company, Philadelphia, Penna., and Rex Mills, Inc., of Gastonia, N. C., merged and will continue to operate without change under the Aberfoyle name. Rex makes combed yarns, has 207 cards, 71 cotton combers, 63,400 ring spindles, 33,208 twister spindles and employs 1,000 persons.

Chemstrand Corporation announced its new Cadon yarn with multi-lobal cross-section. It is a nylon yarn.

AUGUST

Burlap Tubing Manufacturers, Inc., Philadelphia, Penna., announced its development of a method for laminating polyethylene to burlap tubing. Since only heat is necessary in the laminating process, the new method does away with the need for a bonding agent and the possibility of tar stains. The tubing can be tailored for special needs by varying the thickness of polyethylene.

Chemstrand Research Center, Inc., moved its entire facility from Decatur, Ala., to the new multi-million-dollar quarters in The Research Triangle of North Carolina, an area created by the cities of Chapel Hill, Durham and Raleigh. There are 300 persons on the Chemstrand Staff for Research.

There are 847,800 production workers in textile manufacturing who work an average of 39.7 hours for a weekly wage of $64.31. In the apparel and allied industries, employment totaled 1,060,300 with a 36.3 hour week in which the average weekly wage was $55.90.

Nylon monofilament straw is now marketed for the first time by Scheuer Associates, New York City. The product is a development of Viscose Suisse of Emmenbruecke, Switzerland. Sold under the name of Yuva, end-uses include woven and knit shoes, automobile and curtain fabrics, belts, hats, handbags and lampshades.

World cotton stocks were the lowest in seven years, according to the International Cotton Advisory Committee. Present stock totals 16.3 million bales.

Type 91 Nylon, an extra white nylon, was announced by DuPont. The brightness and whiteness of the fiber are locked in and it will be retained after repeated launderings and even through chlorine bleachings.

Communist China is now the largest importer of wool tops, almost 81.5 million pounds, in the grease, in 1959. China is also making progress in wool processing and its imports of grease and scoured wool have soared to new heights. About one-fourth of the processed stock is sent to Russia for carpet yarns.

The rise of textured filament yarn in the carpet industry has been meteoric. In 1958 only 500,000 pounds were used in this country. Last year the total amounted to three million pounds with a prediction of 30 million pounds in 1961.

Platt Brothers, Ltd., Oldham, England, accepted an order for $4.9 million worth of textile machinery from Russia. The purchase included complete worsted spinning units, modern worsted finishing machinery and some cotton spinning frames. This order is in addition to the $2 million order placed by Russia in June for machinery to produce man-made fibers.

Cotton and wool prices in Japan have dropped to post-war levels for yarns made from these two fibers. Reasons for the setback are attributed to excessive production, over-zealousness for sales, fear of market flooding after sharp increases in raw material supplies, and a manufacturers' rush for improved and enlarged production facilities.

Red China has made progress in manipulating wild plant fibers into textile fabrics. The China News Agency in Peiping stated that about 30 million yards of fabric had been made of some 400 varieties of "substitute cloth" from 60 types of wild plant fiber.

Dr. Herbert C. Brown, Chemistry Professor, Purdue University, was the recipient of the Gold Medal Award for Creative Research in Organic Chemistry presented by the Synthetic Organic Chemical Manufacturers Association. Dr. Brown, in his acceptance of the medal, charged that American chemistry was lacking in research accomplishment. He set the blame on the pressures placed constantly on researchers to proceed to a well-defined objective without achieving any understanding or even knowledge of the chemistry required to obtain the objective.

SEPTEMBER

The Food and Agriculture Organization of the United Nations reported the following figures on textile fibers:

1. For the year 1958, total world fiber usage was 13,432,000 tons, a 52% rise over the 8,844,000 tons produced in 1948.
2. For the year 1959, total production came to 14,118,000 tons, excluding flax and silk, and thereby underestimating consumption in East Europe and Russia.
3. Man-made fibers rose to 432,000 tons in 1958 from 34,000 tons in 1948, an increase of about 2,000%. In 1959, further gain was made for a total of 468,000 tons.
4. Rayon rose from 1,152,000 tons in 1948 to 2,265,000 tons in 1958. In 1959, the amount came to 2,500,000 tons.
5. Cotton continued as the leading fiber. In 1948, 6,523,000 tons were produced, while in 1958 the total amounted to 9,470,000 tons, an increase of 53%. The 1959 figure reached 9,800,000 tons.

In a joint statement of Reeves Brothers, Inc., and Curtiss-Wright Corporation, makers of Curon foam, announcement was made of the take-over by Reeves of the entire manufacturing, laminating and selling of Curon for all markets. Major markets for Curon include cushioning of many types, padding for rugs, table pads, place mats, and for bonding to wearing apparel fabrics.

Within recent years, Indian Head Mills, Inc., has figured in several expansion movements. It has acquired Bernhard Ullmann Co., Long Island City, N. Y.; USF-Aspinook Finishing Company, Adams, Mass.; Hoosac Mills Corporation, North Adams, Mass.; Linen Thread Company, Blue Mountain, Ala.; Franklin Process Company, Philadelphia, Penna.; J. L. Stifel Company, Glendale, S. C.; and the Naumkeag Steam Cotton Company, Salem, Massachusetts. Its most recent acquisition is the Bachmann Uxbridge Worsted Company, Uxbridge, Mass. Concentration for production will be made in the two plants in Cedartown, Ga., and Talladega, Ala.

Avondale Mills President J. Craig Smith termed the present import situation "desperate." Mr. Smith, who is also President of the National Cotton Council, said: "We are going to have some action on this question, and no later than the coming session of Congress." Textile imports in 1948 amounted to 33,000 bales of cotton; in 1959 the total was 350,000 bales. Cotton yarns, for example, were about nil ten years ago whereas the present import amount is 15 million pounds a year.

The Agriculture Department has authorized India to finance purchase up to $41.6 million of cotton from United States suppliers under P.L. 80. The total bales are 330,000.

Production of dyes in this country in 1959 rose 20% to 168 million pounds from the year-earlier output of 140 million pounds.

Puerto Rico granted an increase to workers in the needlework and fabricated textile products industries of six to ten cents an hour, bringing the wage scale to about 83 cents an hour.

OCTOBER

In the last twelve years the United States Government has financed $188 million worth of textile machinery for foreign manufacturers. About $15 million of the amount was channeled through the foreign aid program.

For the eleventh consecutive year, Charleston, S. C., imported more cotton than all other ports combined. Percentagewise, 88.9% was of top grade, long-stapled fiber, all released. At present, 56 million pounds of this cotton is stored in Ports Authority warehouses awaiting release.

The National Cotton Council in its report, "Cotton Counts Its Customers," stated that 43% of apparel for women, misses and juniors was made of cotton in 1959. Baleage to make this production possible amounted to 1,183,900 bales as against 1,076,000 bales in 1958. The fiber claimed 52% of the dress market and amounted to 334,000 bales. The sportswear market showed that 88% of the items produced were made of cotton with 209,000 bales furnishing the raw commodity.

Curtailment of production, reduced backlogs in orders, increasing inventories and softening prices leave no doubt that the textile business is in a downturn. The profit picture continues favorable since the decline has been moderate and, as yet, the effects have not shown up in profit and loss columns.

World exports of 3,038 million pounds of raw wool hit a record level in 1959, a 19% increase over 1958.

There are now about 3,100 tricot knitting machines in use in this country.

Belding Heminway Company, Inc., founded in 1831, merged with Lily Mills, Shelby, North Carolina, founded before the Civil War and tracing its ancestry to the first cotton mills in the South. Lily will continue its normal operations as a wholly-owned subsidiary of Belding Heminway. Thus, the move joined two of the largest thread manufacturers in the United States. Belding Heminway is also a weaver and converter of fabrics.

Mr. Frank McCord, National Cotton Council, Memphis, Tennessee, stated that "the availability of easy-care cottons bolstered cotton consumption last year by at least one million bales." Cotton fabrics, at present, account for about 63% of the total production of easy-care fabrics.

A shipment of textile machinery totaling 2.075 measured tons left the Boston Port Authority on the Swedish freighter, Danaholm, for Russia. It was the largest single shipment of machinery ever to leave Boston. This, the fourth shipment to be made in a series, included looms and other cotton and woolen machinery to complete the $20 million order given by the Soviet organization, Sovfrakat to American textile machinery manufacturers last spring. Two more shipments will complete the order.

Jackson E. Spears, Vice-president of Burlington Industries, Inc., in a speech before the Textile Distributors Institute in New York City, cited the following problems of the textile industry in America:

1. The relentless increase in imports of textile fabrics and made-up items.

2. Inadequate inventory control with attendant short-range price concessions.
3. Unbusinesslike practices.
4. Design piracy.
5. Multitudinous fibers and too many fabrics.

Mr. Spears listed four "major opportunities" which need serious attention:

1. Better market analysis.
2. Growth of the markets we serve.
3. Exercise of a greater degree of responsibility in management.
4. An improved public relations program.

The Man-Made Fiber Producers Association stated that 12 major man-made fibers are now being produced in 88 U. S. plants with facilities and equipment costing $1,881,210,000.00. The industry employs 64,820 persons, who in 1959, received $351,607,000 in wages and salaries. Of these, 48,500 are production employees. The industry now boasts an investment in plants and equipment of $47,788 per production worker.

In 1959, raw materials, supplies, fuel, utilities and transportation cost $796,783,000. Cellulose derived from wood pulp and cotton linters, and chemicals were the major purchases and cost $685,248,000. Utility and fuel bills totaled $51,983,000 while haulage costs came to $59,552,000.

The United States man-made fiber producing industry leads all other nations in productive capacity. In 1959, it had 2,300 million pounds of capacity, or 29.1% of the 7,900 million pounds of world capacity (exclusive of Communist Europe for which data is not avaliable).

Mr. Ralph Lazarus, president of Federated Department Stores, Inc., stated that by 1975 there would be a population rise in the United States from the present 180 million to 225 million, coupled with a trend for "metropolitanism." Mr. Lazarus said: "Today, about three-fifths of our people live in just 192 metropolitan areas. It is estimated that about 150 million Americans will be living in these areas by 1975. There has been a population explosion in our metropolitan suburbs. In the past ten years, our central cities have grown but 8.2% while suburban population has increased 47.5%. Put in other terms, 80% of the rapid population rise of our growth has occurred in the suburbs."

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Arizona, Texas and New Mexico, in that order, received the bulk of the 1961 cotton acreage allotment from the Department of Agriculture for extra long staple fiber. Other allotments were received by Puerto Rico, Florida, California and Georgia.

The Department of State announced a new tariff to curb swelling imports of woolens and worsteds from Italy, Japan and Great Britain. Effective on January 1, 1961, the tariff replaces the complex quota system established in 1956. Imports of these fabrics amounted to over $64 million in 1959. Japan jumped from $4.7 million in 1955 to $18 million in 1959, and correspondingly Italy went from $6 million to $13 million. The new rates are 38% on fabrics valued above $2 a pound, and 76 cents a pound for lower-type fabrics up to the equivalent of 60% ad valorem. Foreign value of the fabrics is used in computations.

Wool consumption declined 30% in the last ten years in the United States, despite a substantial increase in population. W. A. Gunn, Chairman of the Australian Wool Bureau, who made the above statement, blamed the wool tariff procedure of the United States. He claimed that the tariff is effectively subsidizing the man-made fibers. He also made the point that other fibers have out-promoted wool in this country.

Consumption of apparel wool in this country is expected to remain on a 245-million-pound level for 1961, the same as for 1960 but about 15 million pounds below the 260 million pounds consumed in 1959.

Cotton needs for the Free World, excluding the United States, will increase by 6.7 million bales by 1965 and 11.6 million by 1970, according to the Conference of Economic Progress. Increased production outside this country can supply about 4.5 million bales by 1965 and 7 million by 1970. This means that the United States producers will need to export 2.2 million bales in 1965 and 4.7 million in 1970.

American Viscose Corporation and Hartford Fibres Co., division of Bigelow-Sanford, Inc., joined the International Rayon and Synthetic Fibers Committee at a meeting held in Paris, France. There are now three members in this group from the United States; Courtaulds (Ala) Inc., is already a member.

The Federal Trade Commission entered the controversy of the "Madras" label when it filed a complaint against a company in New York City, charging that domestic cotton fabrics distributed by it were labeled falsely as "India Type Madras."

A deduction of one cent a pound will be made from shorn wool payments to producers next summer in order to pay for the government-sponsored 1961 wool promotion program. Producers are subsidized by the government for the difference between the actual market price they receive and a predetermined "parity" or "fair return level." Thus, the promotional program is financed by a "check-off" system against these subsidies.

Dr. George van der Wath is the new chairman of the South African Wool Board and has also been chosen as the Chairman of the Board of The Wool Bureau, New York City. He succeeded Dr. J. H. Moolman. Dr. van der Wath stated that there will be expansion of technical services and promotional activities. Much attention will be given in 1961 to making wool more of a fashion factor by stressing tropical worsted suitings for men. The trousers are to be given permanent crease treatment. Women's dresses in sheer, lightweight fabrics will also be featured. The Bureau stated that some thirty manufacturers of slacks in this country and Canada are now using the permanent crease process and that its acceptance is now assured.

Despite the rise of various associations and institutes in the textile and allied fields, one association decided to cease operations at the end of the year. The Felt Association, comprising twelve member firms, will close its books after operating for 27 years. Mr. Lawrence H. Hansel, president of the Felters Company and also the Association president, stated that "lack of agreement by the members as to the direction they should take under today's competitive conditions" was the reason for the demise. Incidentally, the Association was formed during the depression days of the National Recovery Act of 1933. Although its membership was small, the Association through these years was a very active and effective organization.

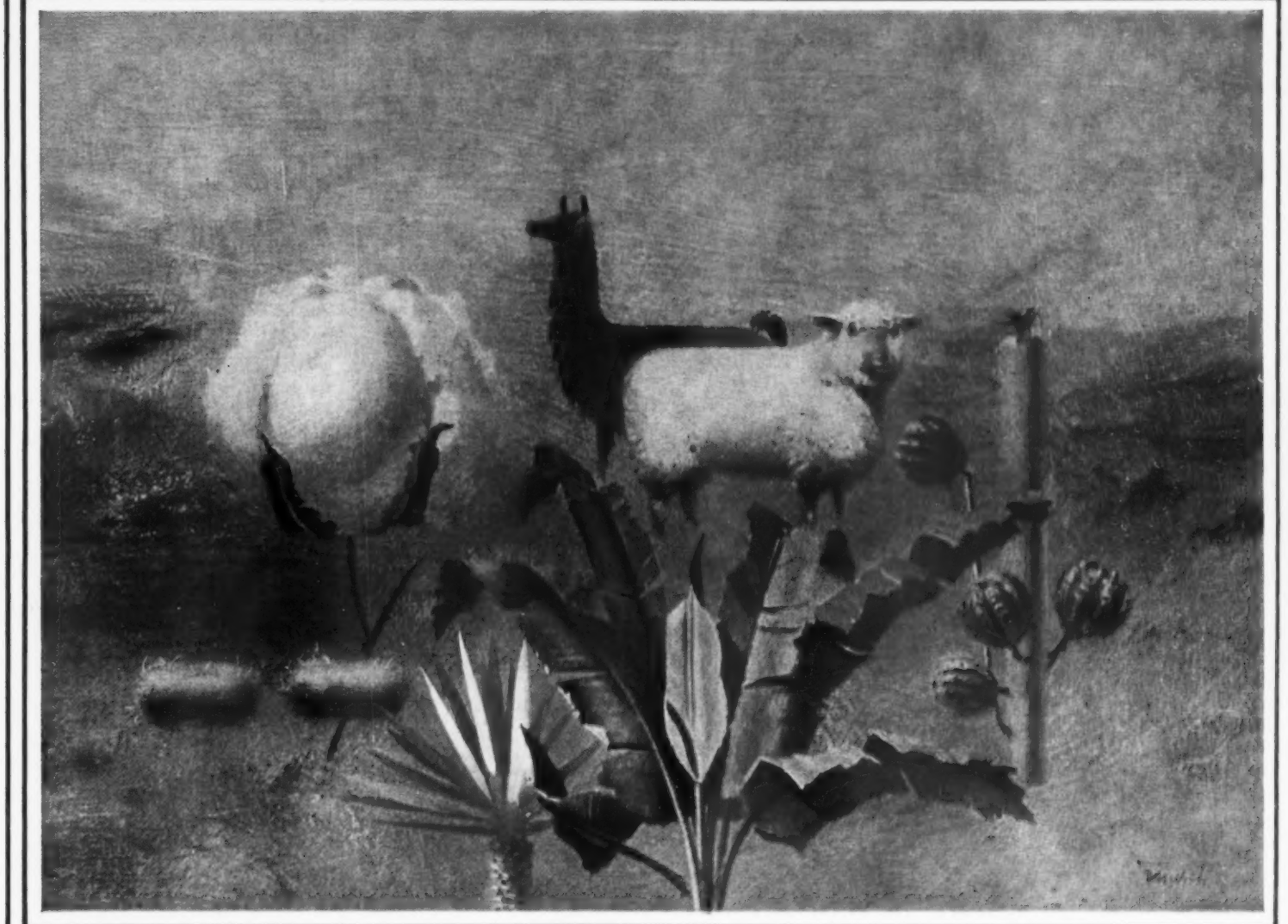
Dr. Robert Reiner, 80, founder and president of Robert Reiner, Inc., died recently. Known as "The Father of the American Embroidery Industry," he was instrumental in importing about 1,600 of the Vomag Company's Schiffli embroidery machines made in Chemnitz, Saxony, Germany. Dr. Reiner was a chief factor in building up the embroidery business in and around Jersey City and Paterson, N. J., which laid the foundation for the present well-known Schiffli Lace and Embroidery Institute, in Jersey City. Walter E. Dietzsch is the present coordinator of the Institute.

Walter H. Schrader, formerly executive vice president and general manager of Stehli & Company, became the manager of product development for Zantrel Polynosic rayon fiber manufactured by Hartford Fibres Company, a division of Bigelow-Sanford Inc. Zantrel is made in the plant at Rocky Hill, Conn.

Freshmen to the number of 148 entered The School of Textiles, North Carolina State College, Raleigh, N. C., this fall. Total enrollment is now 436. Philadelphia College of Textiles and Science (formerly Philadelphia Textile Institute) reported a freshman class of 154 students; total enrollment is now 390, the highest since 1952.

A glass fiber with approximately 50% greater rigidity, without lessening strength, announced by Owens-Corning Fiberglas Corporation.

Yorkshire Worsted Mills, Inc., closed its plant in Lenni, Pa., and moved all equipment to its mill in Woonsocket, R. I. 200 looms were part of the shipment.



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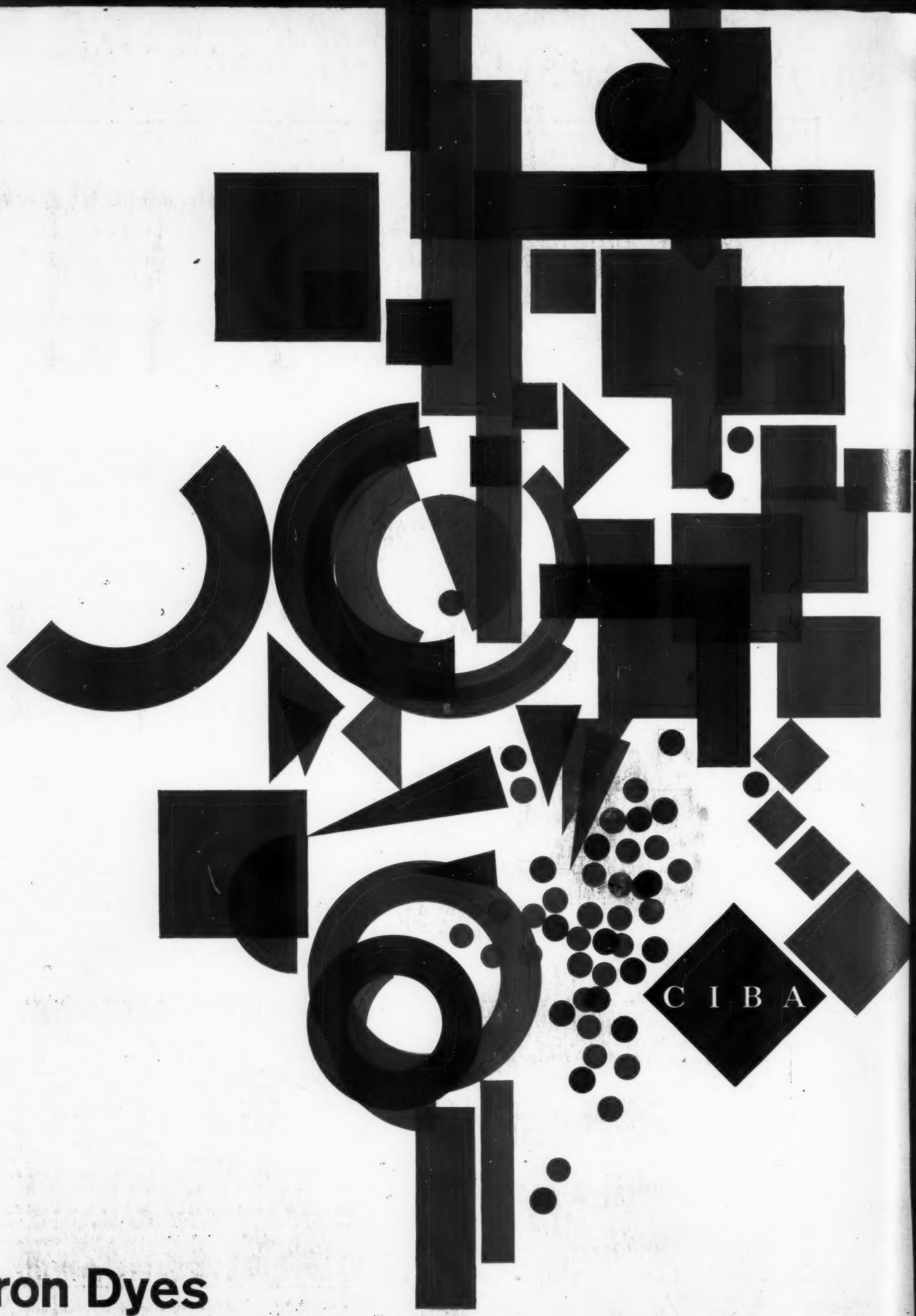

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